U&lc.

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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME SEVEN, NUMBER ONE, MARCH 1980

SOMETHING FOR EVERYBODY FROM U&LC:

AN ILLUMINATING, OFTEN PROFOUND DISSERTATION ON THE VERSATILITY OF ITC FRANKLIN GOTHIC—OH, WOW!— AND ITS EPONYM, BENJAMIN FRANKLIN. DYNAMITE!

WALLY NEIBART

U&lc.

VOLUME SEVEN, NUMBER ONE, MARCH, 1980

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In This Issue: Editorial
ITC is producing a 100,000 word diagrammatic and pictorial report on the new typographic technologies. It's called **Vision'80s,** and Ed Gottschall tells you about it. Pg. 2.

A Call for Entries: Calligraphy Today
The ITC Center will hold a major exhibition of calligraphy in the fall of 1980. Pg. 3.

Hans-Joachim Burgert and His Handpress
Hans-Joachim Burgert's calligraphy, his book design, his alphabet designs, his printing and binding techniques are nothing short of amazing. A graphic feast. Pg. 4.

Ms. Heather Cooper
Heather Cooper, one of Canada's outstanding illustrators, is our featured Ms. And no wonder! Pg. 10.

Scribes Galore!
Two calligraphic engagement calendars are reviewed in this issue. One is on the subject of time; the other is based on quotes from Shakespeare. Together they are pure artistry. Pg. 12.

Lou Myers
Once again we offer the visual wit of one of our wittiest visualizers with a commentary on world affairs. Pg. 16.

Put Your Best Face Forward
From the many intriguing submissions we've received since our last issue, in which we featured an English designer, we have selected the work of a German type enthusiast. His handling of ITC faces is peerless. Pg. 18.

Spanfeller's Divine Comedy
Jim Sr. and Jr. bring us up to date on their satire of Dante's Divine Comedy. Part 3, in this issue, is entitled Purgatorio. In it J.S. meets his ideal woman. Pg. 20.

Peter Grundy's X Dictionary
X marks the spot in this issue where Peter Grundy xerts much of his xceptional creative ability on a singular xercise; the xploration of the letter X. Pg. 24.

Crossword Puzzle
If you know anything about coin-operated slot machines, dispensing machines and one-arm bandits you probably have the right combination to solve our crossword puzzle. Good luck. Pg. 26.

Pro. File:
In this issue our great graphic innovator is Will Burtin. This German designer, who emigrated to the United States in 1938, added immeasurable substance to American graphics by successfully combining science and art. Pg. 28.

What's New from ITC?
Good old Franklin Gothic is what's new. ITC has redesigned Morris Fuller Benton's original sans serif face to provide specifiers with much greater flexibility. Pg. 31.

Something for Everybody from U&lc
We have devoted eight pages in four colors to this regular U&lc feature, which, in this issue, delves into the less consequential achievements of Benjamin Franklin as a devious ploy to promote ITC Franklin Gothic. Pg. 36.

Comic Alphabets
What do hands and Q-tips have to do with the 26 characters of the Roman alphabet? Everything! Pg. 45.

Are You Confused?

Do the new technologies get you up, or down? Do you know which ones matter to you—and how? Do you feel challenged or threatened by them?

In 1977 ITC conducted a three-day symposium at the Rochester Institute of Technology. It was called **Vision '77.** That was barely three years ago and already, today in 1980, many of the reports and projections that were presented at **Vision '77** and published in U&lc are outdated or becoming obsolete.

As John Seybold, one of the chairmen and speakers at **Vision '77,** said, "The new technology race is not tapering off. We ain't seen nothing yet!"

The editors of U&lc realize that for most of its readers this disorderly and unorganized climate of change can be frightening and confusing.

So much is happening today on so many frontiers that it is difficult to know what to read to keep informed, or even where to look to find out what is happening—where, when, why and how.

In an effort to cut through this maze of confusion U&lc will present in the June/July 1980 issue a special report entitled **Vision'80s.** For the past 18 months we have been gathering information from all over the world, from approximately 200 companies who are involved with all areas of graphic communications. The findings will be published in a 100,000-word pictorial and diagrammatic report that will make the **Vision'80s** issue of U&lc one of the largest and most useful we have ever produced.

Vision'80s has been organized into 16 sections. They will cover the following subjects: 1. Originating information. 2. Image origination. 3. Input of data and text. 4. Input of images and graphics. 5. Filing: electromagnetic/micrographic. 6. Editing. 7. Page/area composition. 8. Interfacing equipment and systems. 9. Typewriting. 10. Word processing. 11. Typesetting, typefaces. 12. Multicopy reproduction systems/nonimpact printing. 13. Distribution: electronic mail, facsimile, communicating terminals. 14. The automated office/the open office. 15. Advice on choosing equipment and systems. 16. Executive views of the next decade.

You may wonder—"What does all this have to do with me?" The answer: Everything. Your job, your career path, what you can do and how you do it. The new graphic images you can obtain, schedules, budgets, lines of authority in your department and in your company will all be radically affected in the '80s by a tremendous number of new technologies that, at first glance, you may think don't concern you at all.

What can you do about this?

For starters, read the **Vision'80s** report. Read it carefully, and digest its information slowly.

It is being written for U&lc readers. Although it is loaded with information it is eminently readable and, throughout, the significance of the new technologies to all those responsible for graphic communications is made clear.

Vision'80s is being written for you. It will be the first full-spectrum report on the new technologies that not only tells what they are but how they relate to each other and how they are likely to affect *you* in the next decade. We think it will give you more than new information. It will give you new insights into where you may be headed and help you shape your own attitudes.

All of us at U&lc and at ITC look forward to sending it to all of you.

Edward Gottschall
Author and editor of **Vision'80s**

THIS ARTICLE WAS SET IN ITC NOVARESE

A call for entries to Calligraphy Today

Kalligraphia—Greek, from Kalli (beautiful) and graphia (writing), an exhibition of outstanding calligraphy from all over the world.

It is not a paradox that this ancient art should be enjoying a renaissance in the age of the computer. The humanities walk a tightrope through history, a delicate balance their means of survival. Thus the cold precision and speed of digital CRT and laser typesetters are counterpointed by the grace and elegance of the art of calligraphy.

It is appropriate, therefore, for the ITC Center to hold a major exhibition of contemporary calligraphy in the Fall of 1980.

All artists are invited to submit examples of their calligraphic work for possible inclusion in "Calligraphy Today."

1. There are no entry fees—*no entry fee, no hanging fee.*

2. What to send

Reproductions of commercial or experimental calligraphy. Calligraphy is defined as the art of the brush or pen stroke. Any work that required retouching for reproduction will be called "lettering" and will not be considered eligible.

Prints, photographic copies, slides or printed samples of work done at any time in your career will be accepted.

We will accept but do not request original art, as no entries can be returned. Preferably, entries should be unmounted. Large pieces can be sent in mailing tubes.

3. Entry Form

Please make copies of this entry form and attach one securely to each entry. If the entry is a slide or small piece, print your name on the frame or on the back and key it to an accompanying entry form. Caption material and any catalog listing or publicity concerning Calligraphy Today will be compiled from the information you supply. Please be sure all information is accurate, complete and legible.

4. The Jury

All entries will be judged by an international jury. The jurors are: Hermann Zapf, Chairman, Herb Lubalin, Philip Grushkin and Jeanyee Wong.

5. Duplicate Entries

Upon acceptance of an entry by the jury, three additional copies will be required (except when original art is submitted) by the ITC Center for submission to the U.S. Library of Congress for its archives. The ITC Center will make slides of the accepted pieces for its slide archives and also will make them available to schools and art and professional groups.

6. Deadline for Entries

All entries must be received at the ITC Center on or before June 20, 1980.

7. Where to Send Entries

ITC Center
2 Hammarskjold Plaza, New York, N.Y. 10017
Att: Hermann Zapf, Chairman

8. Postage/Customs Requirements

Please be sure the package is securely wrapped, the contents are protected, and the postage is adequate. Please be sure that your package has the proper customs information and forms so that it will leave your country and be properly received in the United States. The phrase "Material for Contest. No Commercial Value" on the package normally will expedite it through customs.

9. Exhibition Dates

Calligraphy Today will be exhibited at the ITC Center in October 1980.

10. U&lc

Editorial coverage will appear in an issue of U&lc following the exhibition in the ITC Center.

Hermann Zapf, Chairman, Calligraphy Today

Hermann Zapf is an internationally known calligrapher and type designer. He is also Professor for Typographic Computer Programs, Rochester Institute of Technology, Rochester, New York, and Vice President of Design Processing International, New York. Some of his best-known type designs are Optima, Palatino, Melior and the more recent ITC Zapf Book, ITC Zapf International and ITC Zapf Chancery. Mr. Zapf has lectured widely and judged many graphic exhibitions in countries all over the world.

ENTRY FORM

Name of entrant _____

Company _____

Address _____

City _____ State _____ Zip _____

Country _____ Telephone _____

Contact _____

Calligrapher _____

Type of piece in which calligraphy appeared (book illustration, magazine, album cover—indicate which)

_____

Other _____

Title of piece (if applicable) _____

_____

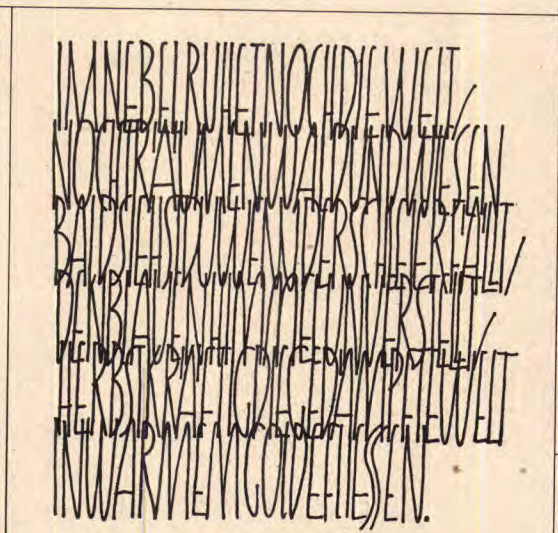
Publication, publisher or client _____

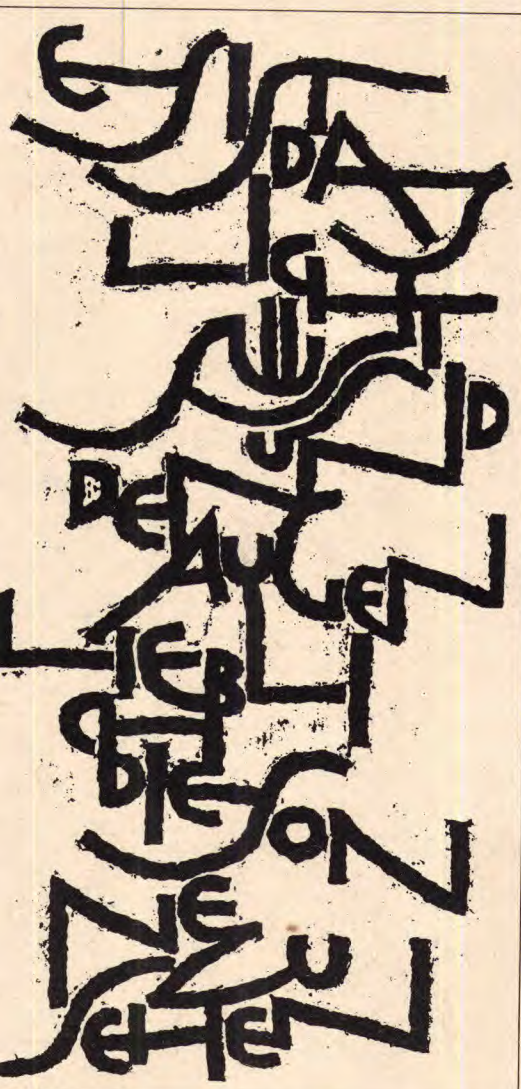
Art Director (if applicable) _____

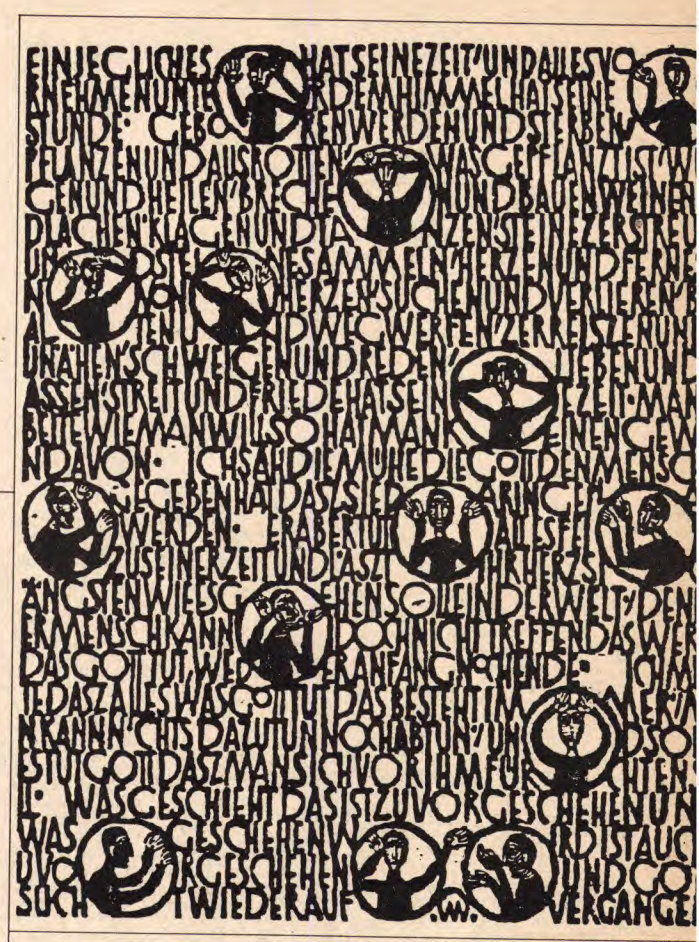
THIS PAGE WAS SET IN ITC ZAPF INTERNATIONAL ITALIC

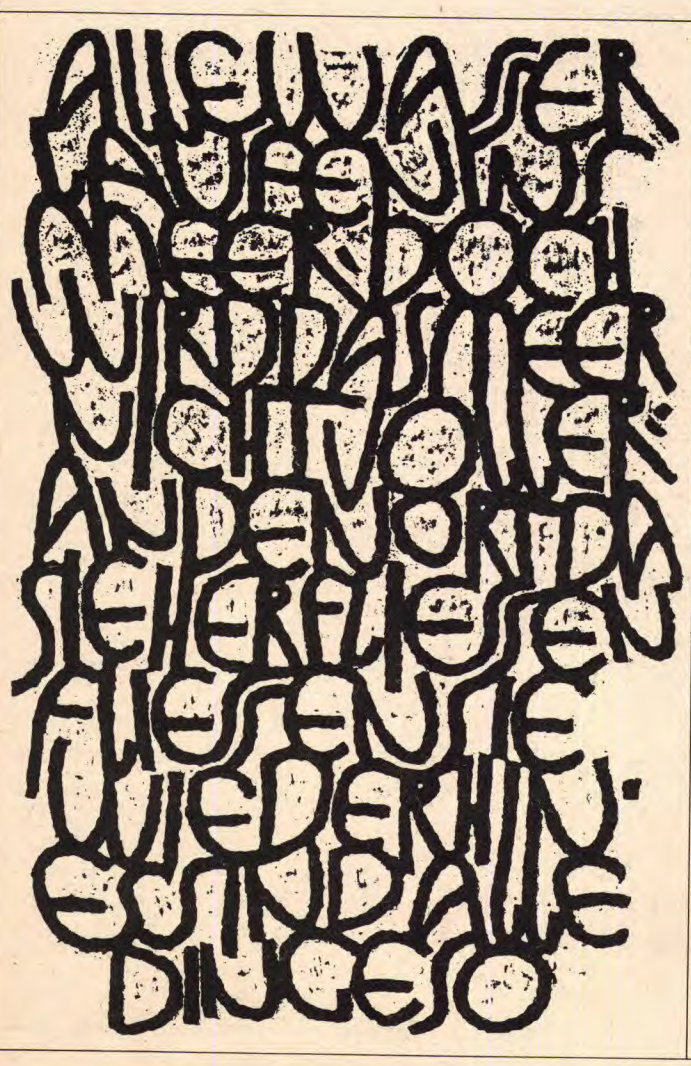
LUDUS SCRIBENDI

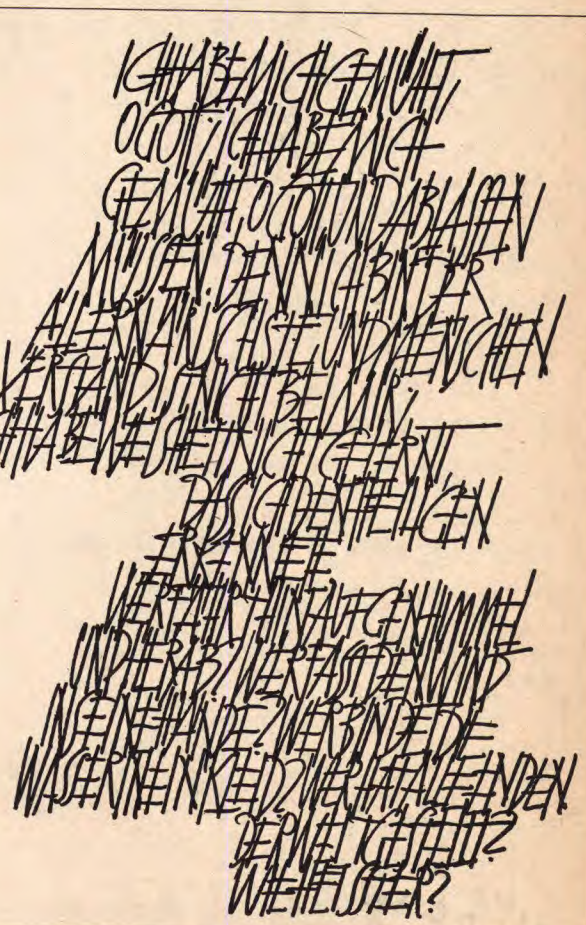
SCHRIFTBILDER VON HANS-JOACHIM BURGERT

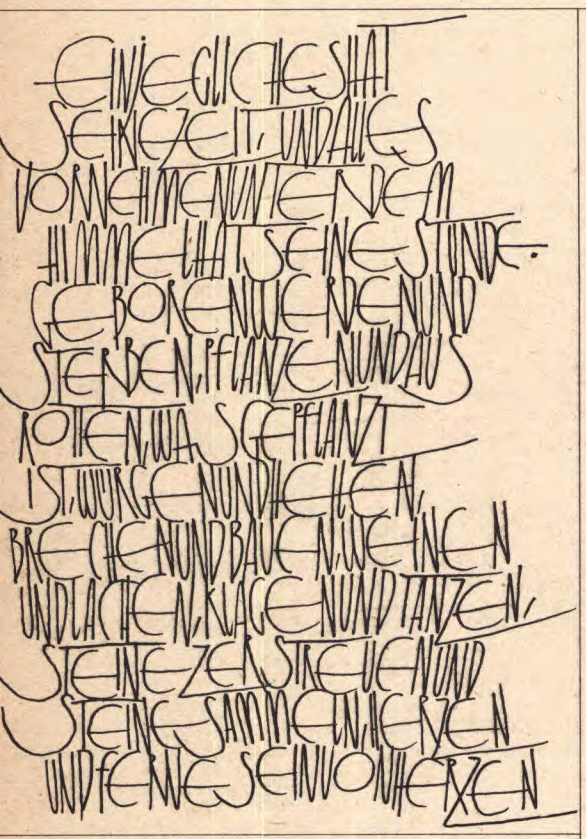


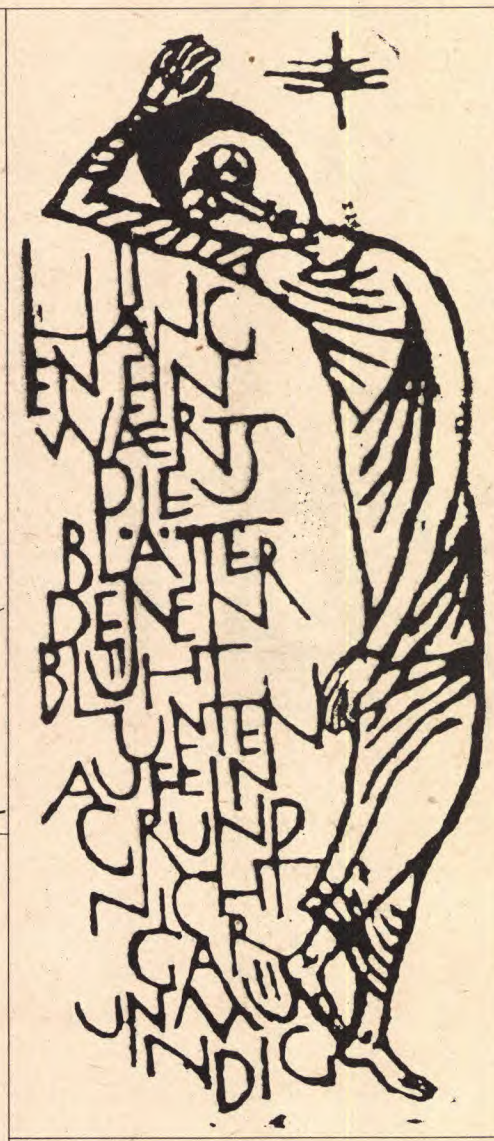


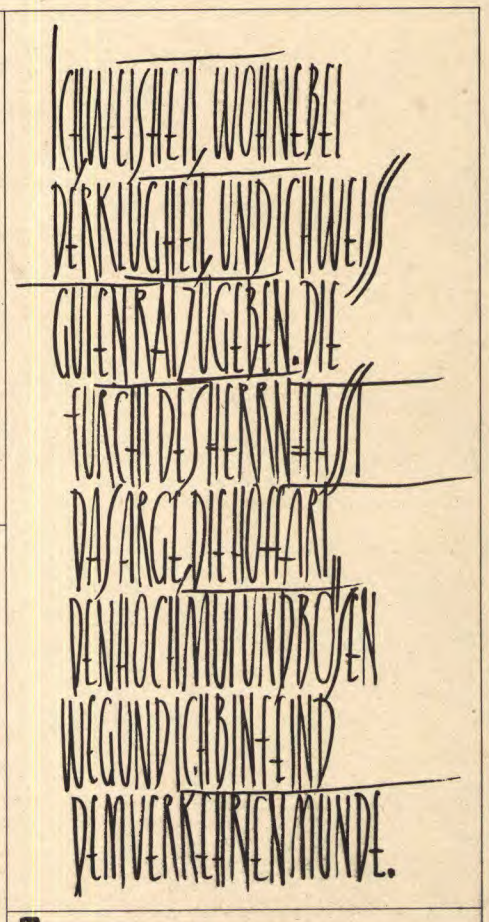


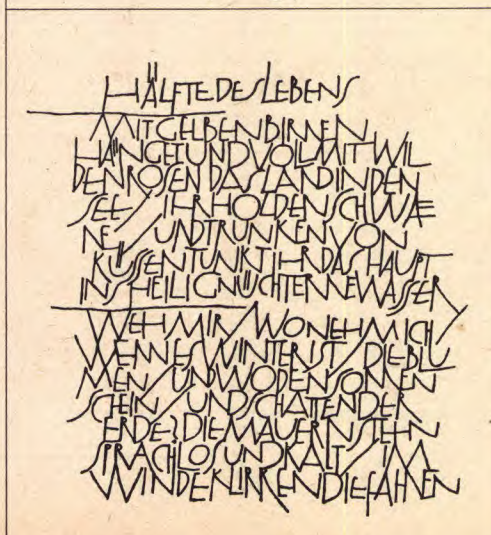












THE PRODIGIOUS LITTLE HANDPRESS OF PROFESSOR HANS-JOACHIM BURGERT

It's not easy to choose one word from the usual graphic arts vocabulary to describe what Hans-Joachim Burgert does with books. You could call him a calligrapher; it only hints at his involvement. You could call him a designer — a publisher; those are too cool and remote. Closest to the truth, is to say he gives birth to books. He conceives the ideas, selects the texts, invents the letterforms, creates the illustrations, selects the paper, handprints and supervises the production down to sewing and tying the knots on the bindings. From start to finish, the exquisite little books that issue from Hans-Joachim Burgert's handpress are his babies... and each one is a love child.

To understand his feverish commitment, you have to know something about this uncommon man. Hans-Joachim Burgert was born in Berlin in 1928. After the war, at the age of 21, he decided that his future was in the arts. From 1949 to 1956, he attended the Hochschule für Bildende Künste in Berlin, where he studied painting with Karl Schmidt-Rottluff and Ernst Schumacher, and graphic design with Willem Hölter. Right from the start, Burgert immersed himself deeply not in just one art form, but in several.

He is a painter with a record of one-man exhibitions — no fashionable gallery scenes — but an almost

GENESIS

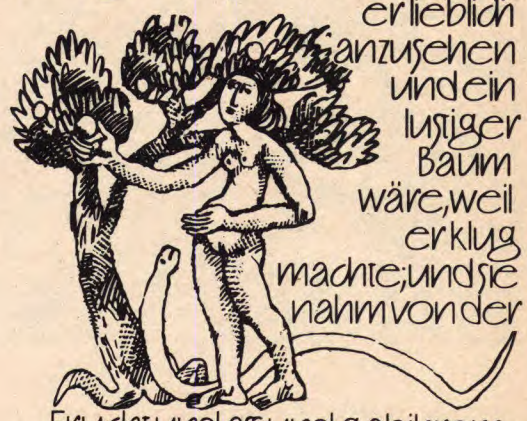
Der zweite Bericht
In der Übersetzung Martin Luthers

BURGERT HANDPRESSE
BERLIN
1978

des Baumes mitten im Garten hat
Gott gesagt:
Esset nicht davon,
rühret's auch nicht
an, dass ihr nicht sterbet.
Da sprach die Schlange
zum Weibe: Ihr werdet
mitnichten des Todes
sterben; sondern
Gott weiss, dass

welches Tages ihr davon esset, so
werden eure Augen aufgetan,
und werdet sein wie Gott und
wissen, was gut und böse ist. Und
das Weib schaute an, dass von dem

Baum gut zu essen wäre, und dass
er lieblich
anzusehen
und ein
lustiger
Baum
wäre, weil
er klug
machte; und sie
nahm von der



Frucht und ass und gab ihrem
Mann auch davon, und er ass.
Da wurden ihrer beider Augen
aufgetan, und sie wurden gewahr,
dass sie nackt waren, und flochten

Feigenblätter zusammen und
machten sich Schürze.
Und sie hörten die Stimme Gottes
des Herren, der im Garten ging,
da der Tag kühl geworden war.
Und Adam versteckte sich mit sei-
nem Weibe vor dem Angesicht
Gottes des Herrn unter die Bäume
im Garten. Und Gott der Herr rief

Adam und sprach zu ihm: Wo bist
du? Und er sprach: Ich hörte deine
Stimme im Garten und fürchtete
mich; denn ich bin nackt, darum
versteckte ich mich. Und er sprach:
Wer hat dir's gesagt, dass du nackt
bist? Hast du nicht gegessen von
dem Baum, davon ich dir gebot,
du sollst nicht davon essen? Da

getan hast, seist du verflucht vor
allem Vieh und vor allen Tieren auf
dem Felde. Auf deinem Bauche
sollst du gehen und Erde essen
dein Lebenlang. Und ich will
Feindschaft setzen zwischen dir
und dem Weibe, und zwischen
deinem Samen und ihrem
Samen. Derselbe soll dir den
Kopf zertreten, und du wirst ihn
in die Ferse stechen. Und zum
Weibe sprach er: Ich will dir viel
Schmerzen schaffen, wenn du
schwanger wirst; du sollst mit
Schmerzen Kin- der gebären
und dein Verlangen soll nach
deinem Manne sein, und er soll

steady annual showing in small galleries, art centers, libraries and university museums in Europe and the United States.

He's a designer and sculptor, and has executed commissions for some 20 churches — stained glass windows, organ fronts, enamels, sculptures in stone and bronze and liturgical furnishings of all sorts.

And as if careers in fine and applied arts were not quite enough to exhaust his creative energy, he also threw himself into graphics. He has designed letter faces, invented graphic projects, conducted seminars on calligraphy, participated in book fairs and exhibitions.

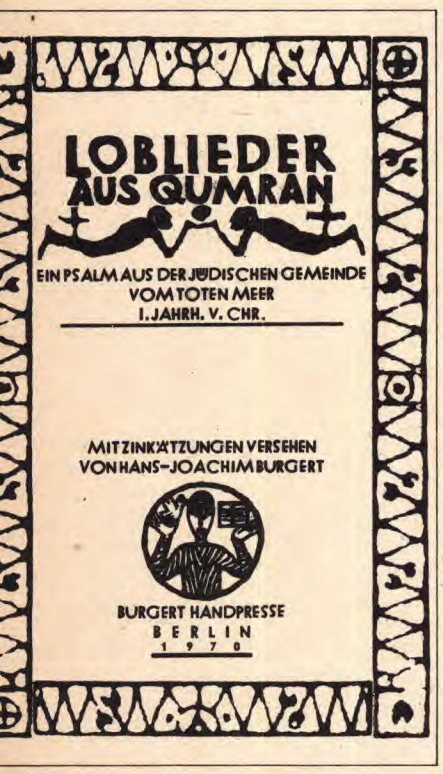
Besides all of the above, he is a teacher: Professor Hans-Joachim Burgert, at the Technische Fachhochschule in Berlin — a seminary for architects.

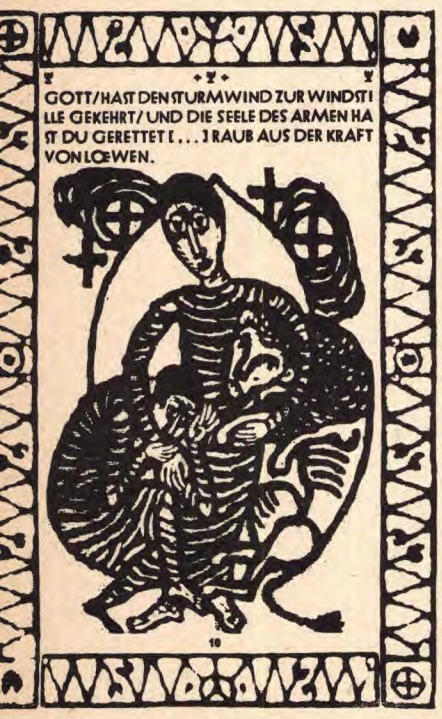
The way he lives and works is also a revelation. For many years, except for his teaching hours, all his activities took place in an abandoned pumping station in Berlin. It was his studio, his office, his home. There he worked surrounded by his family, his easel, his painting supplies, his printing presses and an organ. Yes, he is also a musician of some means who can play the organ and other "old" instruments he likes to collect.

When you contemplate the artistic appetite of this man, it's only natural to wonder: Over how many slices of bread can he spread his pat of butter? Is Burgert's work likely to grow thin? Shallow? From what we see of his graphics, he is in no danger of running out of stuff. The reason he sustains the same high level in all his work is that one consistent premise pervades all his thinking: Form! Form is everything!

By his own account, the greatest influence on his direction was "early painting." The two-dimensionality, the abstract patterns, the emphasis on linear design that he gleaned from primitive and pre-Renaissance modes are evident in all his paintings and church designs. And it is no surprise at all that an artist with such a specific taste for abstract, linear form would be enticed into calligraphy and type design. Far from dissipating his creative energies, each of his art forms feeds off and strengthens the others. Although his paintings appear to be concerned with the human figure (he paints women and lovers with large heads and gracefully gesturing limbs in elegant attitudes), he absolutely rejects any literal interpretations. His main concern is for the composition of the elements and the overall structure of his space; the images are only incidental to the spirit of the work. This is true in his sculpture, in his stained glass windows and in his book designs as well.

Burgert's first intense encounter with graphics started about 15 years ago. He observed that letterforms and arrangements of words in printed matter were cold, mechanical symbols that had nothing to do with the spirit of the text. He felt there was a way to enrich reading matter by suiting the visual symbols to the meaning. In 1969, he put it all together in a little book called **Ludus Scribendi**, "Writing Game." In this treatise, he chose short texts and quotes from various sources and interpreted them in a variety of graphic moods. We have reproduced several pages from his original **Ludus Scribendi** and also from a second edition which appeared in 1976. We wish we had room to show it all and share the mind-expanding experience of turning the pages of these amazing little books. He seems never to run out of ideas; every page is a fresh surprise. The color, the texture, the arrangement of space make them more than just pages of print; they are exquisite drawings in the quintessential sense of the word. The marks on each page are so tautly and precisely composed that to delete a single



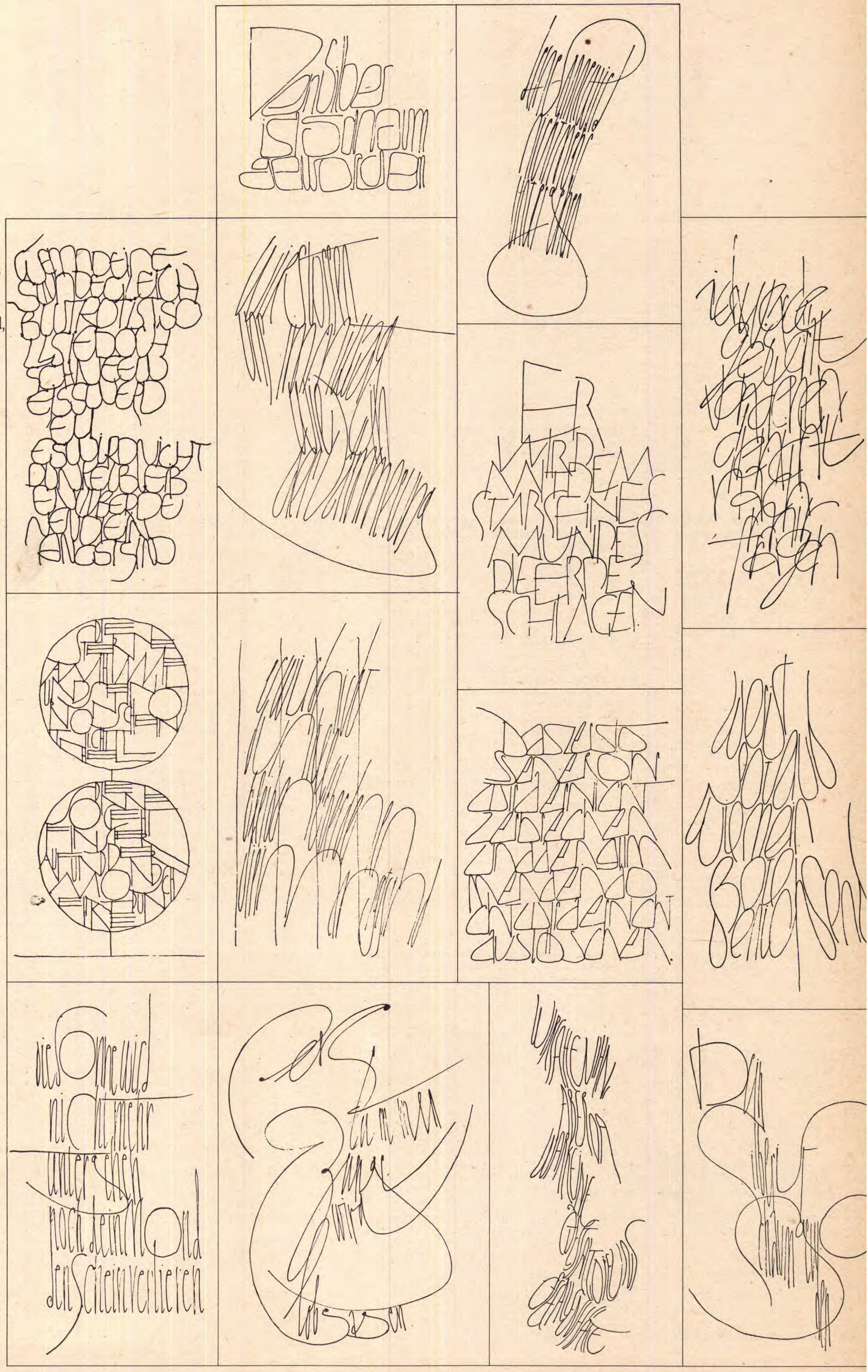


one would shatter the whole.

Besides the visual delights, there is a musicality to these pages. It brings to mind what musicians report about the musical notations of John Cage. Never mind the music implied, the marks are so visually exciting, each page can be enjoyed as a drawing in its own right. By the same token, we feel certain that a musician of talent and imagination could wring music out of Burgert's lyrical pages. Musician that he is, we would not be surprised to hear that he's already tried it himself!

Studying the pages of his **Ludus Scribendi, Genesis, Kleine Fantasia** by Gustave Flaubert, **Loblieder aus Qumran** (Psalm of the Jewish Community by the Dead Sea) and a number of his other little books, it's easy to recognize the influence of the "early" forms he admires, as well as more contemporary styles. There are certainly echoes of the heavy-leaded divisions of stained glass windows, the razor-sharp precision of Dürer engravings, the arabesques of Islamic calligraphy, the spidery jottings of Paul Klee, the bold, clean open forms of Bauhaus modern, as well as prehistoric Ice Age marks and ancient cuneiform wedges. But we also recognize Burgert's very own sensibility putting it all together so that each page is a fusion of letterforms, pictures and words that support the spirit of the text.

There's not much the commercial world can "take" from Burgert. What he does with illustration, typefaces, calligraphy and page designs would be hard to justify to a dollars-and-cents mentality. Some of his pages are definitely illegible; some are quite quirky. His work is not meant to satisfy a commercial market on any level. But he does have a small circle of private subscribers and is represented in a number of museum collections. He has received critical attention in graphic publications throughout the world. Otherwise, Professor Burgert is a very private man. He has no desire for or prospect of fame. He is not pushy about recognition in the big name gallery world. And since he earns his real living by teaching, his books are, from beginning to end, a labor of love. **Marion Muller**



Dschau Vä
gegen 40 n.Chr.

Purpurjade

Eine chinesische Novelle

Graphiken von Hans-Joachim Burgert

BURGERT HANDPRESSE
BERLIN
1973

zur Abreise rüsten, denn er
wollte nach dem Osten ziehen,
um in den Ländern Tji und Lu
seine Bildung zu vollenden. So
schickte er denn einen Abgesandten
zu den Eltern des Mädchens
und liess um der Tochter Hand
anhalten. Doch der König erzürnte
und schlug die Bitte aus. Als aber
der Jüngling nun allein von dannen
zog, brach Purpurjade das Herz vor
Liebesweh. Und man trug ihren
Leichnam hinaus vor den Palast
und bestattete ihn mit allem Pomp.
Drei Jahre waren vergangen, da
kehrte Han Dschung heim in das
Land Wu und fragte den König

Kleine Fantasia

Tagebuchnotizen aus Ägypten
1849–50
von Gustave Flaubert

Textauswahl und Übersetzung
von Konrad Bauer

BURGERT HANDPRESSE
BERLIN
1977

Haus der Ruchiouk-Hânem. Bembeh geht mit ihrem Hammel voraus. Sie stößt eine Tür auf, und wir treten in ein Haus ein, zu dem ein kleiner Hof gehört; gegenüber der Tür eine Treppe. Oben steht im hellen Licht, uns zugewandt, vom Blau des Himmels sich abhebend, eine Frau in langen, rosafarbenen Hosen. Ihre Büste ist in einen Schleier von dunklem Violett gehüllt. Sie war gerade aus dem Bad gekommen. Ihr fester Busen verströmte einen frischen Duft, der an den Geruch süßlichen Terpentins erinnerte. Zur Begrüßung parfümierte sie unsere Hände mit Rosenwasser. Sie fragt uns, ob wir eine kleine Fantasia sehen möchten.

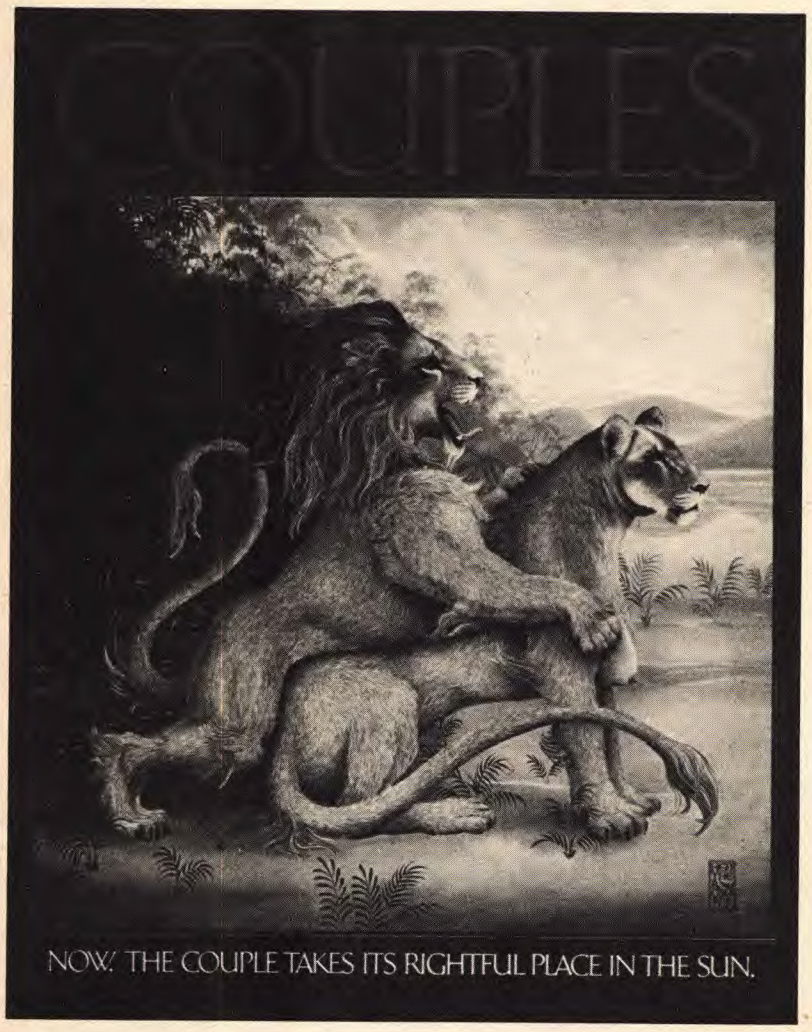
Die Spielleute kommen: ein Knabe und ein Alter, dessen linkes Auge mit einer Binde bedeckt ist. Sie kratzen auf dem Rabab, einer kleinen, rundlichen Fiedel mit zwei Saiten aus Rosshaar, die in einen eisernen Stachel ausläuft; dieser dient als Stütze. Der Hals des Instrumentes ist übrigens im Verhältnis zum Korpus sehr lang. Die

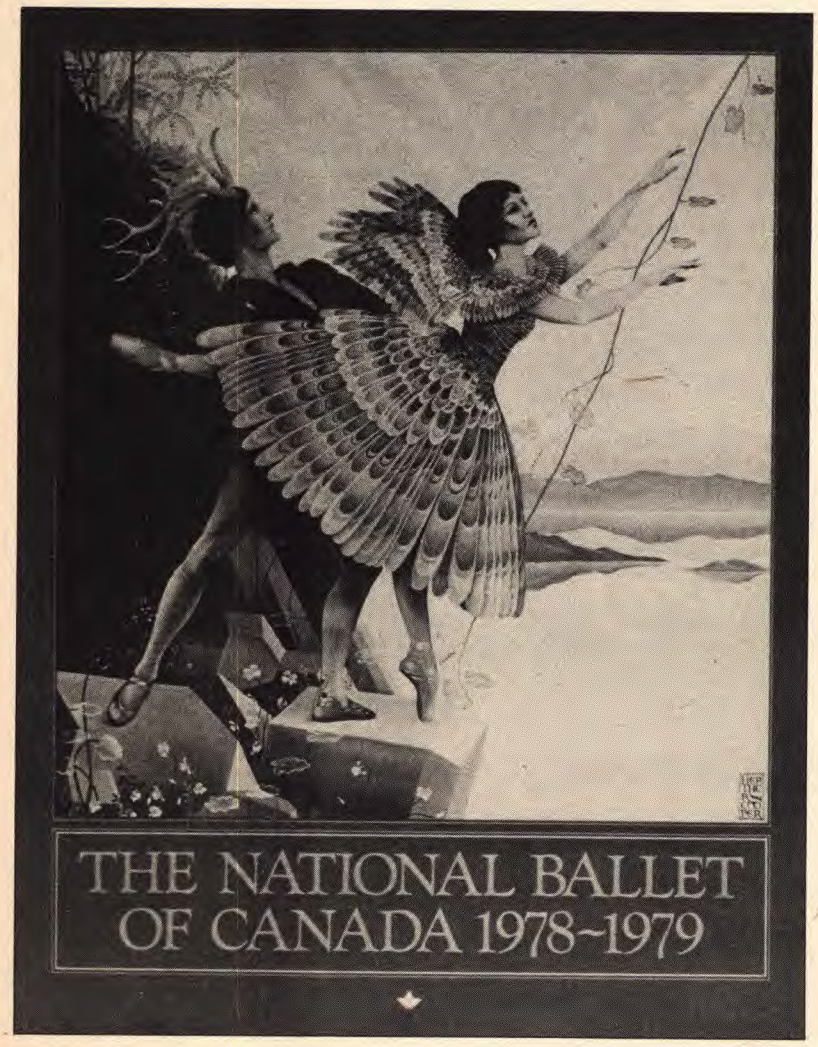
THIS ARTICLE WAS SET IN ITC GARAMOND CONDENSED

Ms. Heather Cooper

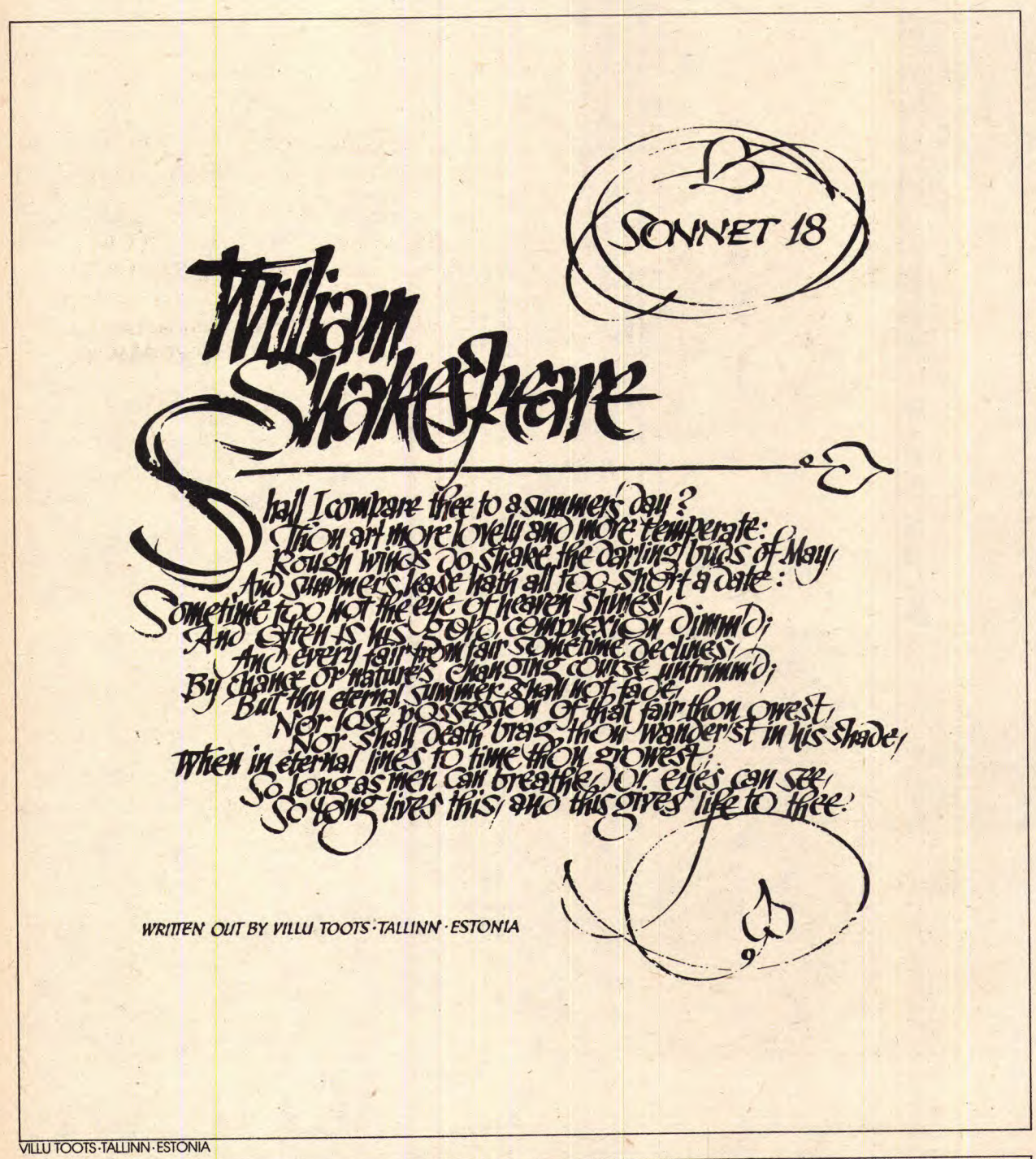
At first glance, we're so bowled over by the microscopic detail in Heather Cooper's illustrations that it's tempting to say she leaves nothing to the imagination. But there's something unsettling about her pictures. We go back for a second look and realize she leaves everything to the imagination. So much is suggested of dreams and fantasies—hers and ours—that we're tantalized by the implications as well as knocked out by her technique.

Heather Cooper was born in England in 1945, but soon after, her family moved to Canada. At the age of 18, directly after her graduation from Western Technical School in Toronto, she became an apprentice in a design studio. At 21, she created a collage for Canada's Centennial Commission that received much attention and praise. Her career zoomed as her skills increased. She has received much acclaim for her work for such clients as the Canada Post Office, Seven-Up, the Canadian Opera Company, Yardley and Imperial Oil Limited. As you might expect, her extremely personal vision and remarkable skill have won her a considerable number of awards from the New York Society of Illustrators, Graphica and both the New York and Toronto Art Directors Clubs.





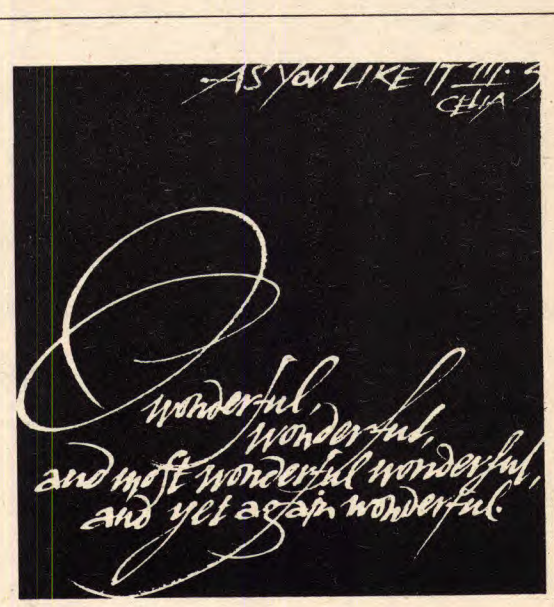
THIS ARTICLE WAS SET IN ITC TIFFANY



VILLU TOOTS · TALLINN · ESTONIA

Calligrapher's Engagement Calendar

If all the philosophy and psychology texts in the world were reduced to dust, and only the works of William Shakespeare remained, we would still have an encyclopedic documentation of the human condition. That's why the 1980 Calligrapher's Engagement Calendar, devoted to quotes from Shakespeare's plays and poetry, makes such terrific reading as well as looking. Here, too, as in the Engagement Calendar of the Society of Scribes, there is such an abundance of talent and imagination that our only comment on the whole endeavor is to quote the quote, chosen by Tim Girvin, from As You Like It, "O wonderful, wonderful and most wonderful, and yet again wonderful."



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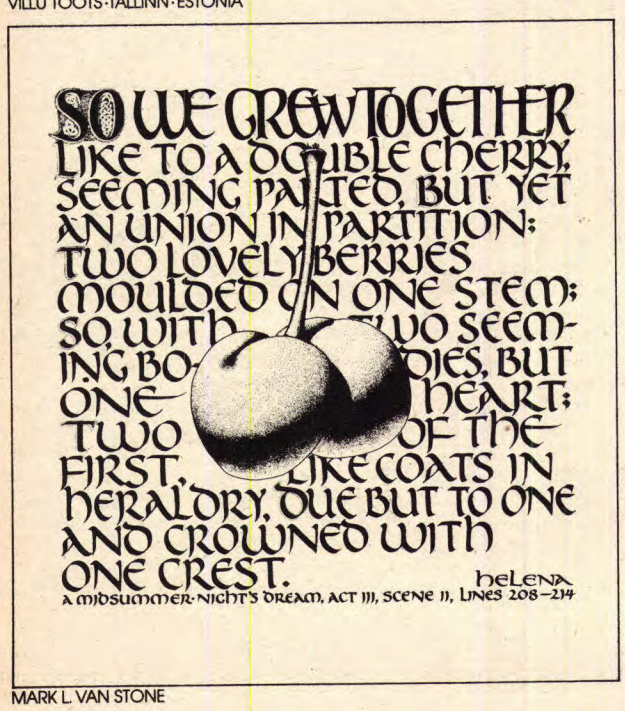

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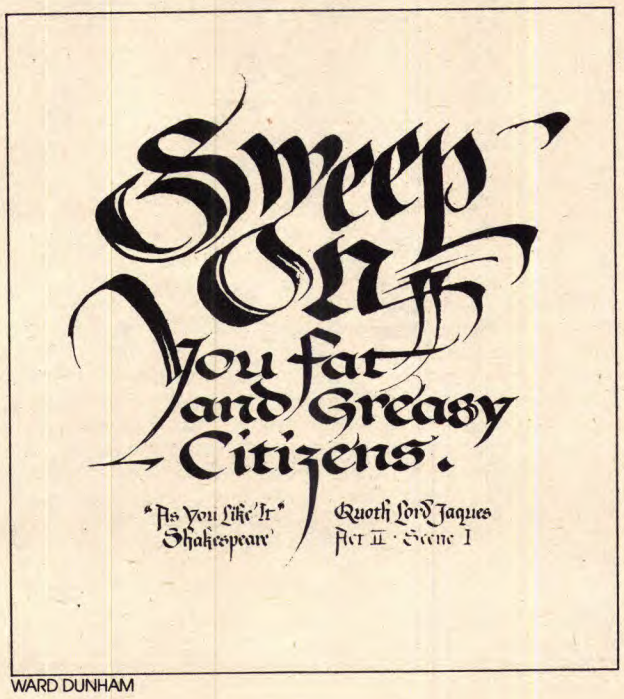

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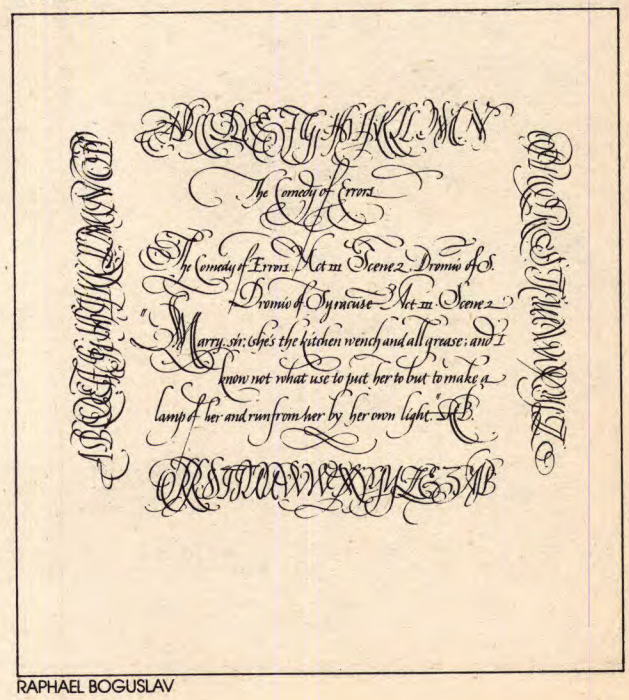

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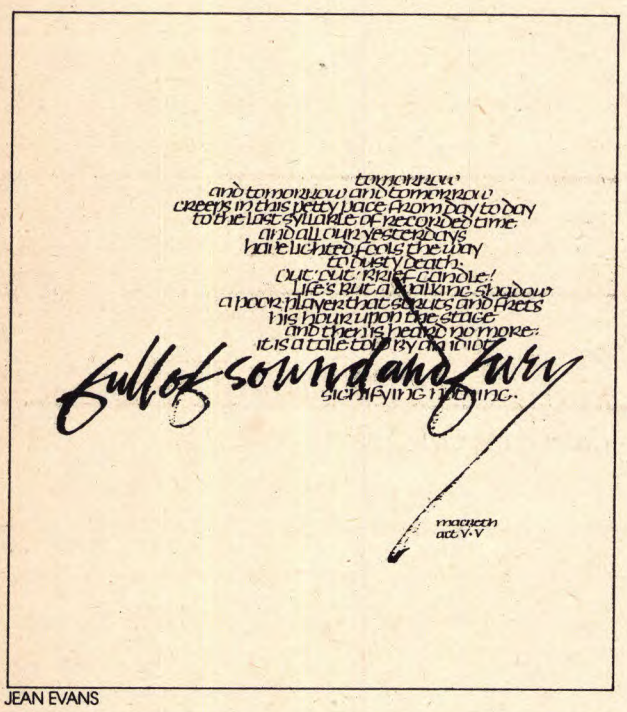

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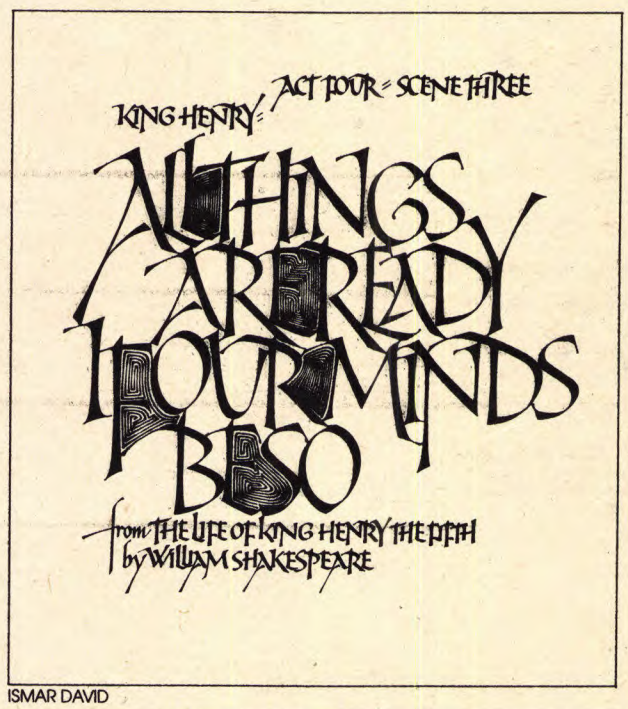
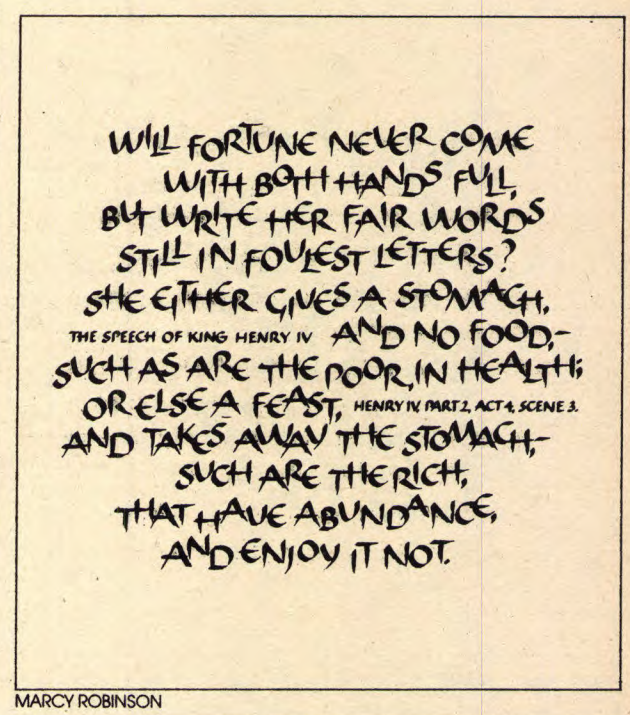


ISMAR DAVID



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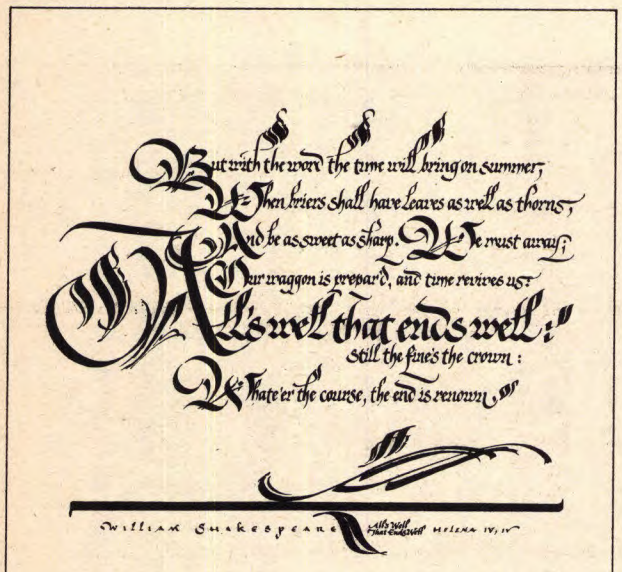

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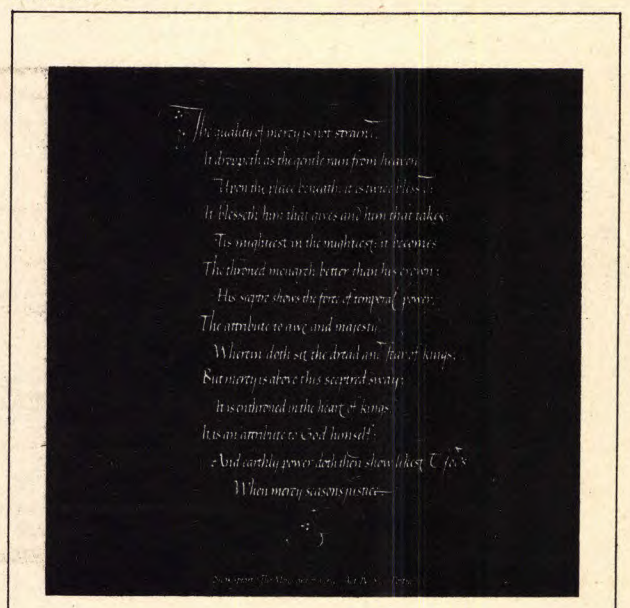
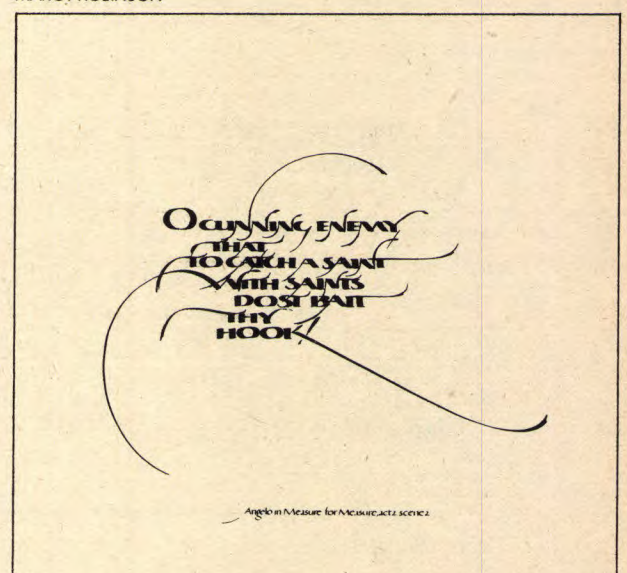
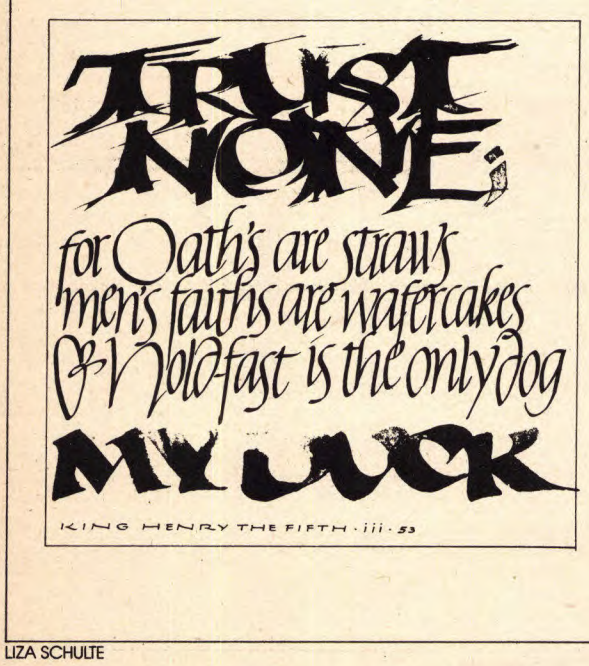




GUILLERMO RODRIGUEZ-BENITEZ

NANCY CULMONE



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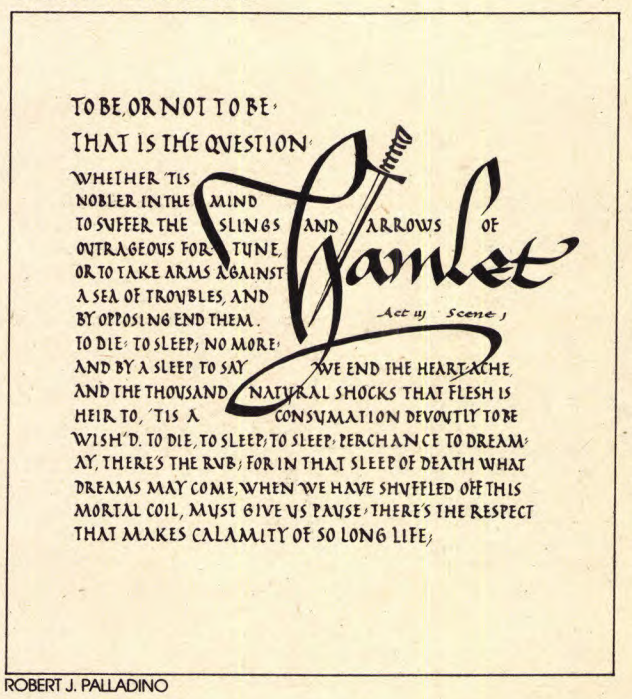
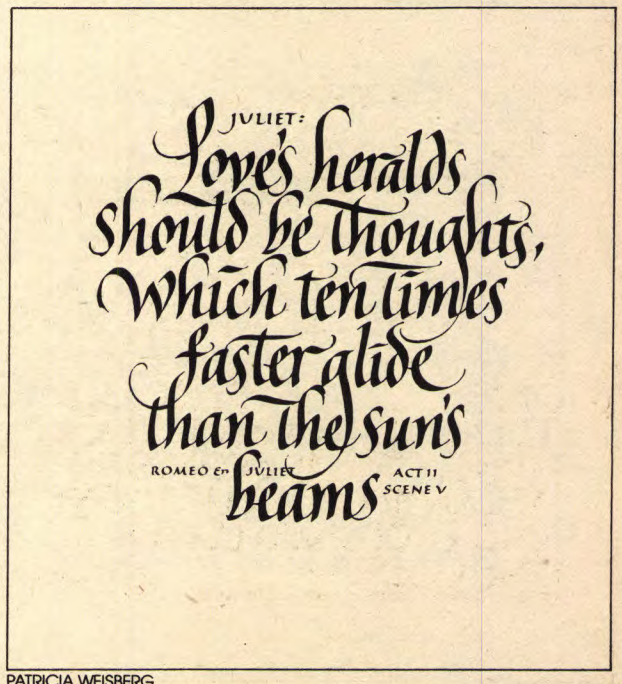


ROBERT J. PALLADINO

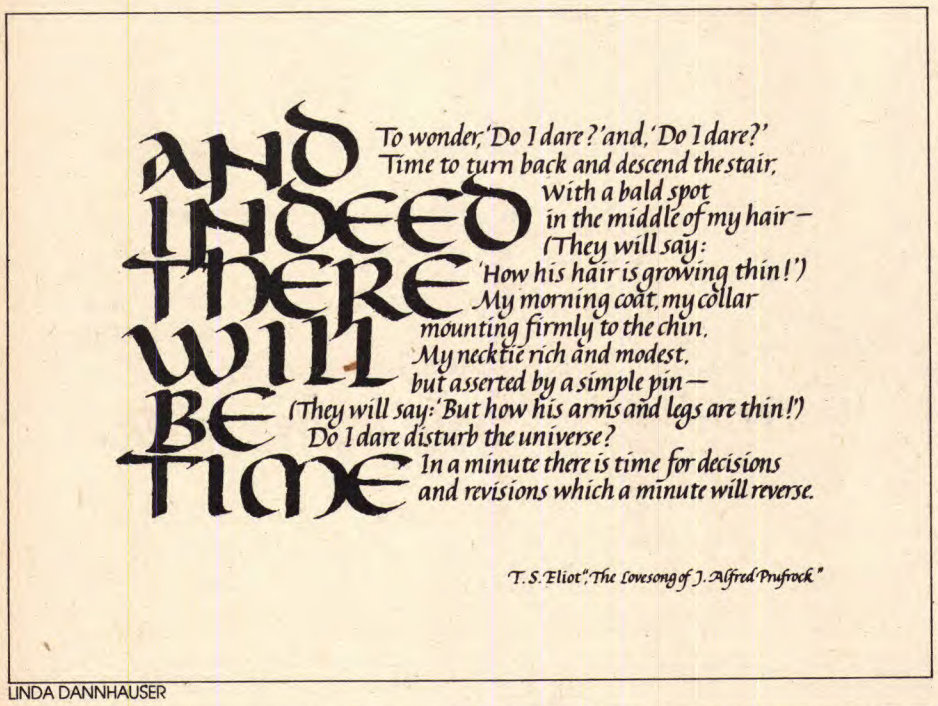


PATRICIA WEISBERG

Society of Scribes Engagement Calendar

The Christmas season has come and gone and left us with an accumulation of gifts to absorb into our lives. It's easy enough to put an extra tie to work, consume another fifth of anything or another ounce of perfume. But what can you do with two engagement calendars for 1980? Easy. Use one at the office and one at home. Suppose you receive three? Buy a country house and plant one there. However, if one of your new 1980 calendars was designed by the Society of Scribes, it's very simple to ignore the functional aspects and enjoy it purely for the aesthetics. We never cease to be amazed—no matter how many samples of calligraphy we see in the course of a year—at the infinite variety of ideas floating around in the cosmos, waiting to be penned down by clever and talented people. It's not just the look of these pages that's refreshing, but the choice of quotes as well. In every case, the text is somewhat offbeat and unhackneyed, and gives us something to think about during those empty time slots on the calendar page.

It would have been nice if we had room to reproduce the entire book, but we had to confine ourselves to a group that somehow worked well together in our spread. Next time around, we hope to make amends to those we've neglected this year. **Marion Muller**



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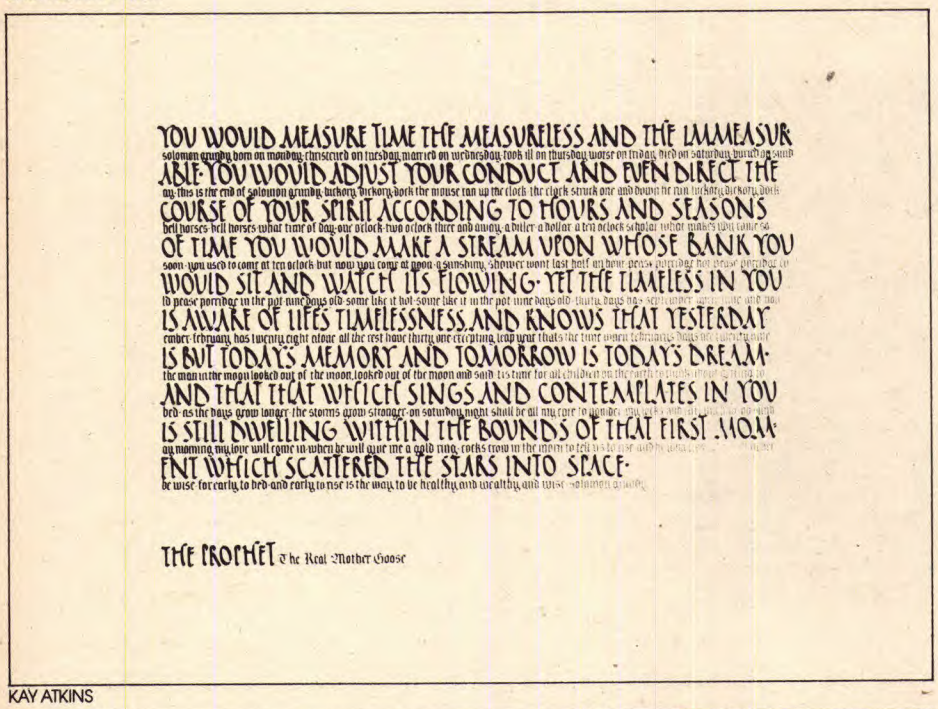
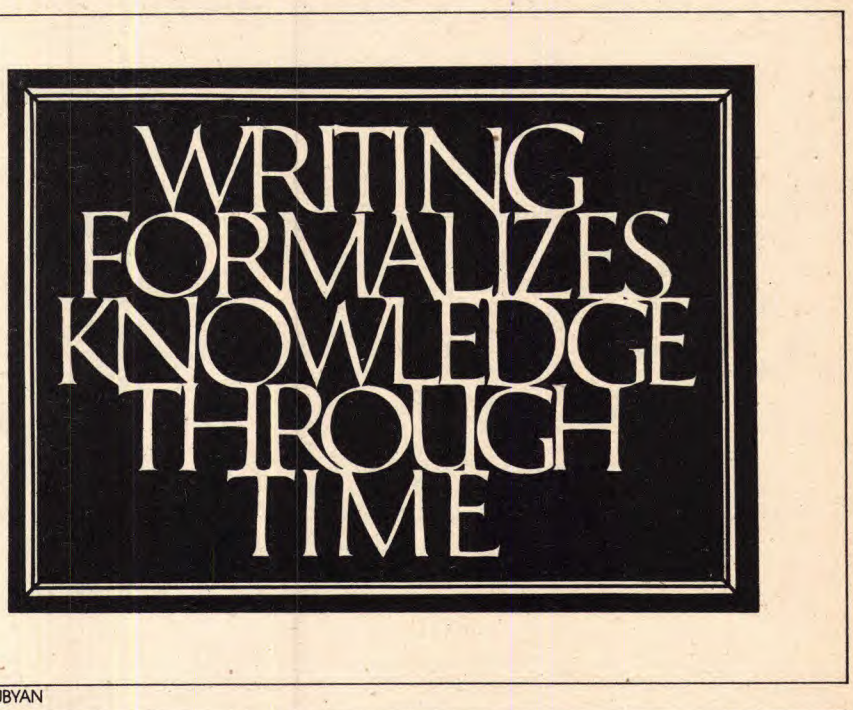


KAY ATKINS



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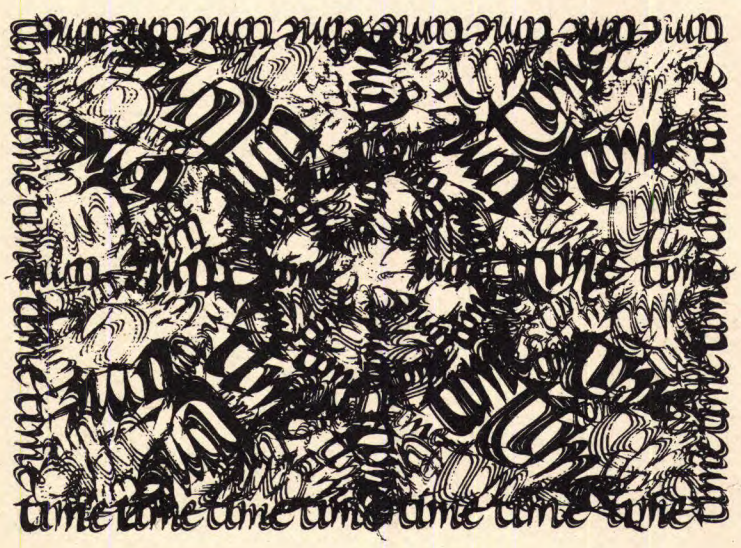

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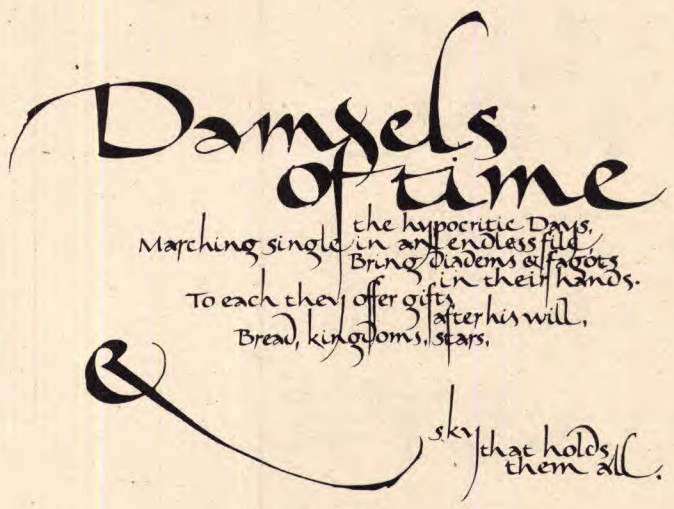
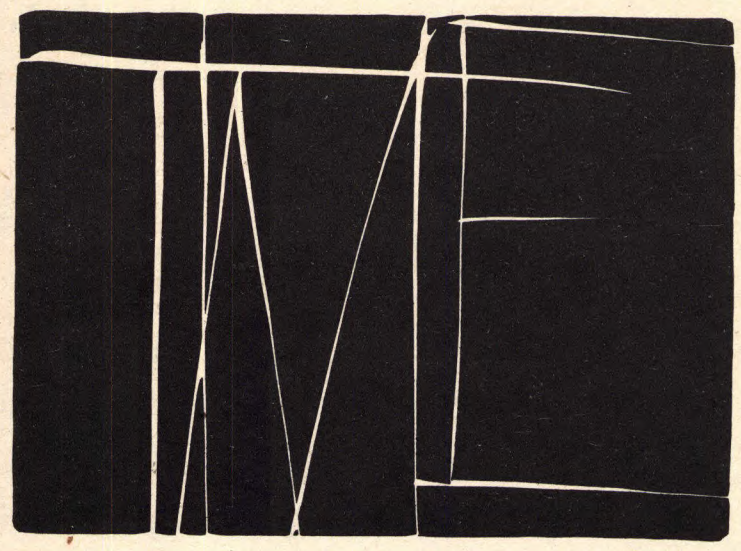


ST. CLAIR



NANCY CULMONE

seconds
minutes
hours
days
weeks
months
years
decades
centuries
millennia
eons

Time, man's measure of cosmic infinitude

URSULA SUESS

THE DAY

**is an epitome of the year.
The night is the winter,
the morning and evening
are the spring and fall,
and the noon is summer.**

Henry David Thoreau

DEEDEE WILLIAMSON

*Did God make time
to keep it all from happening at once?*

*From the song "I Came to Hear the Music"
written & recorded by Mickey Newbury
©1975 by Acuff-Rose Publications, Inc.
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All rights reserved.*

WILMA NICHOLS

IF YOU ASK ME FOR A FIG I WILL ANSWER THAT

there must be time

LET IT FIRST BLOSSOM THEN BEAR FRUIT THEN RIPEN

-EPICTETUS

AMANDA

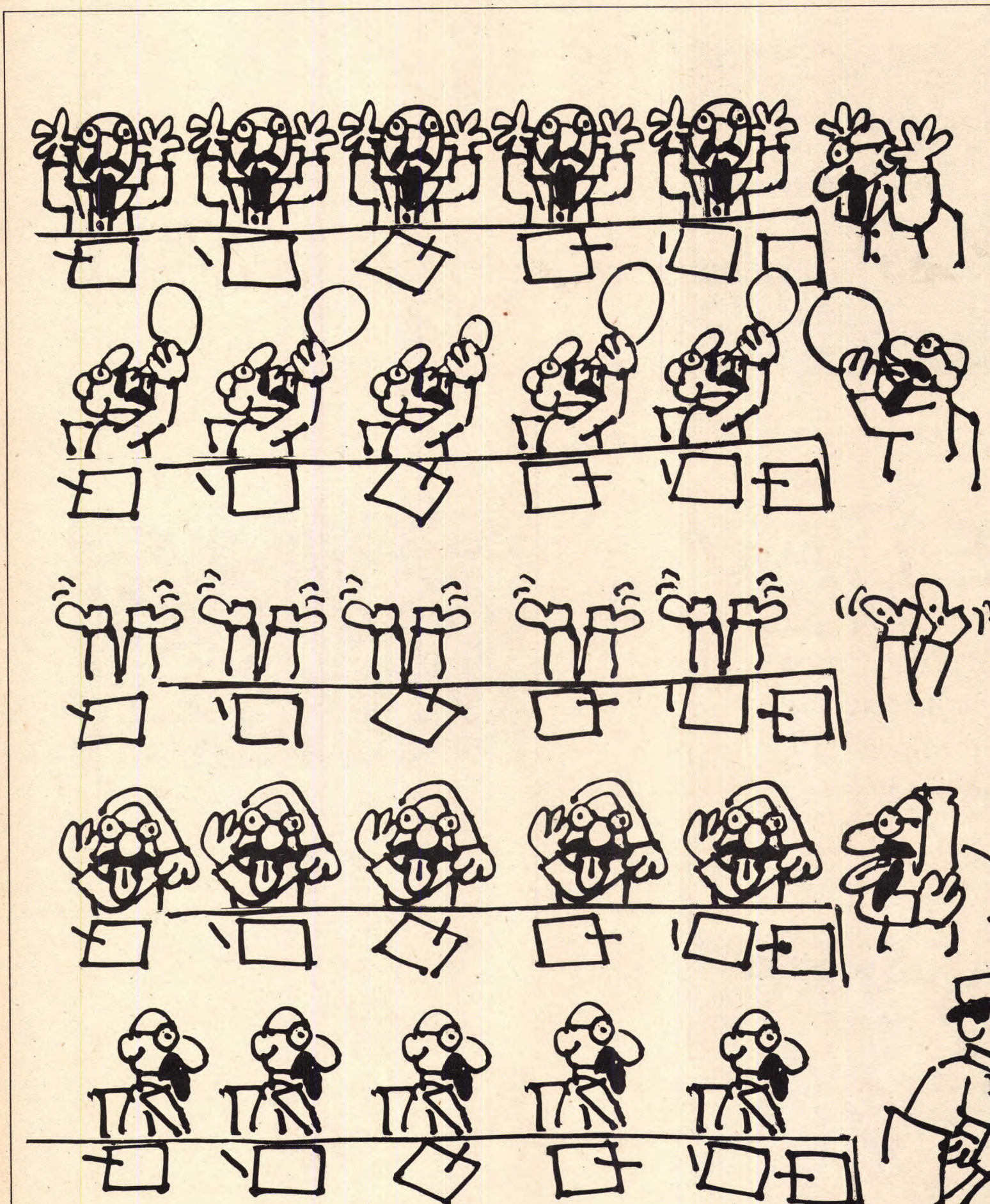
CARPE DIEM·QUAM MINIMUM CREDULO POSTERO

HORACE 65-8 B.C.

Seize today and put as little trust as you can in the morrow.

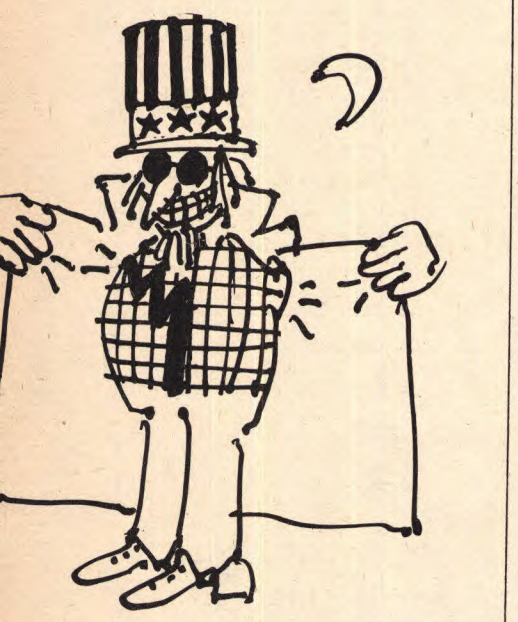
PETER THORNTON

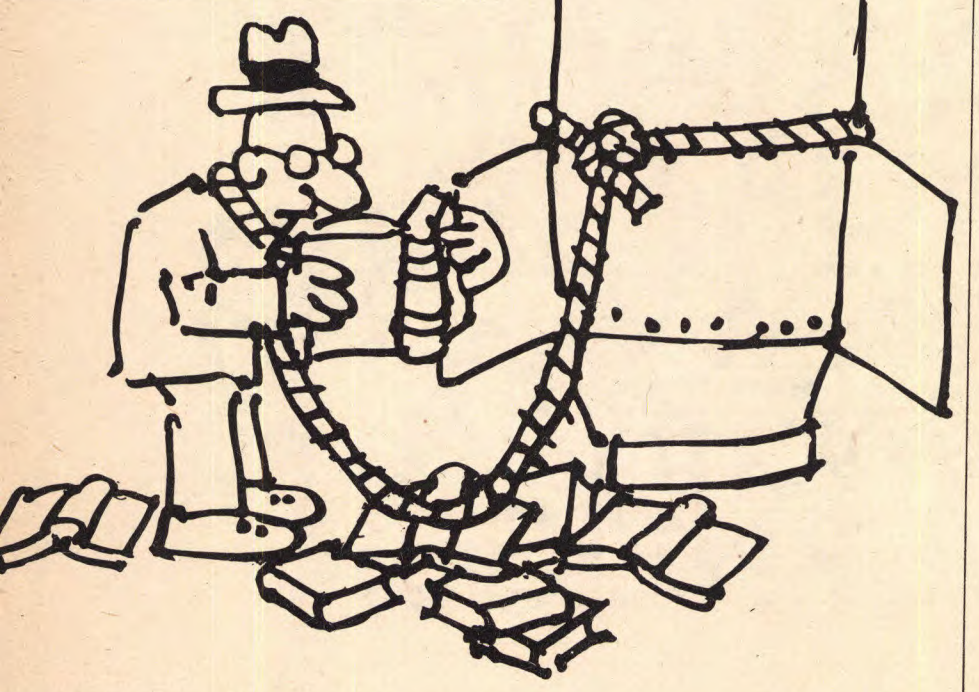
THIS ARTICLE WAS SET IN ITC ZAPF CHANCERY ITALIC

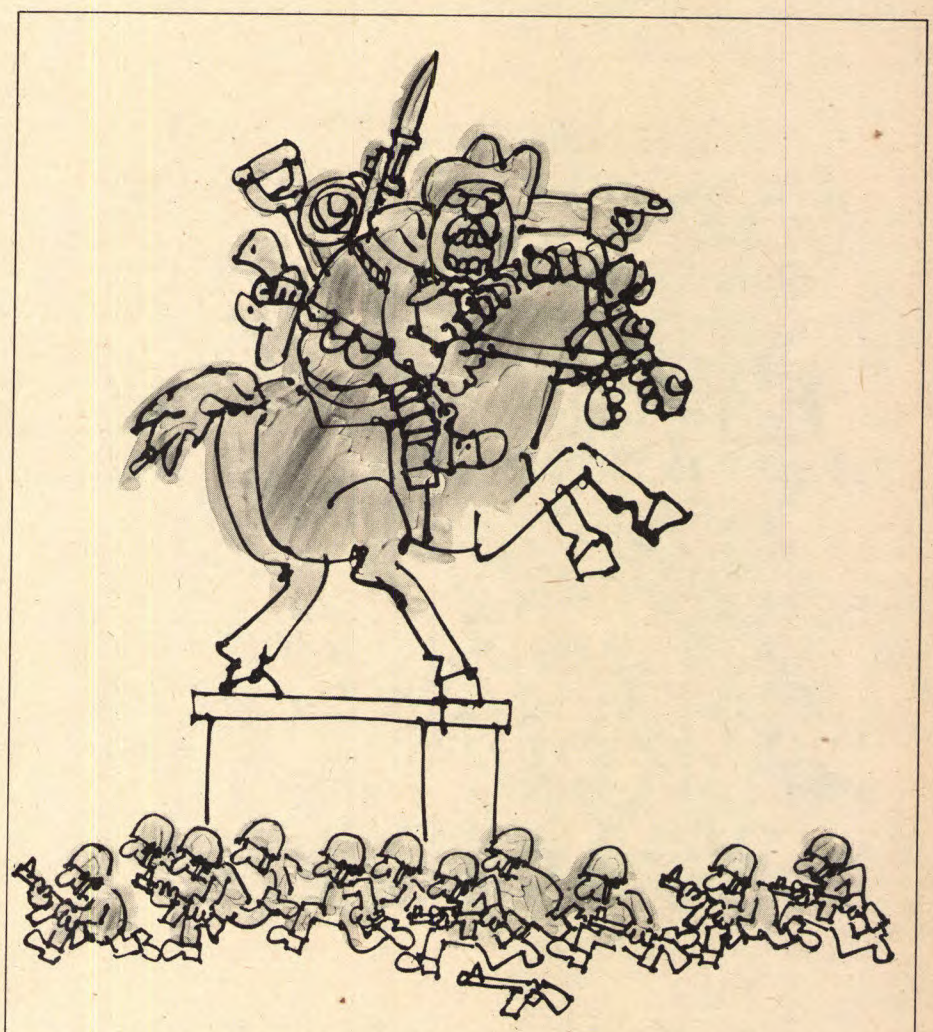


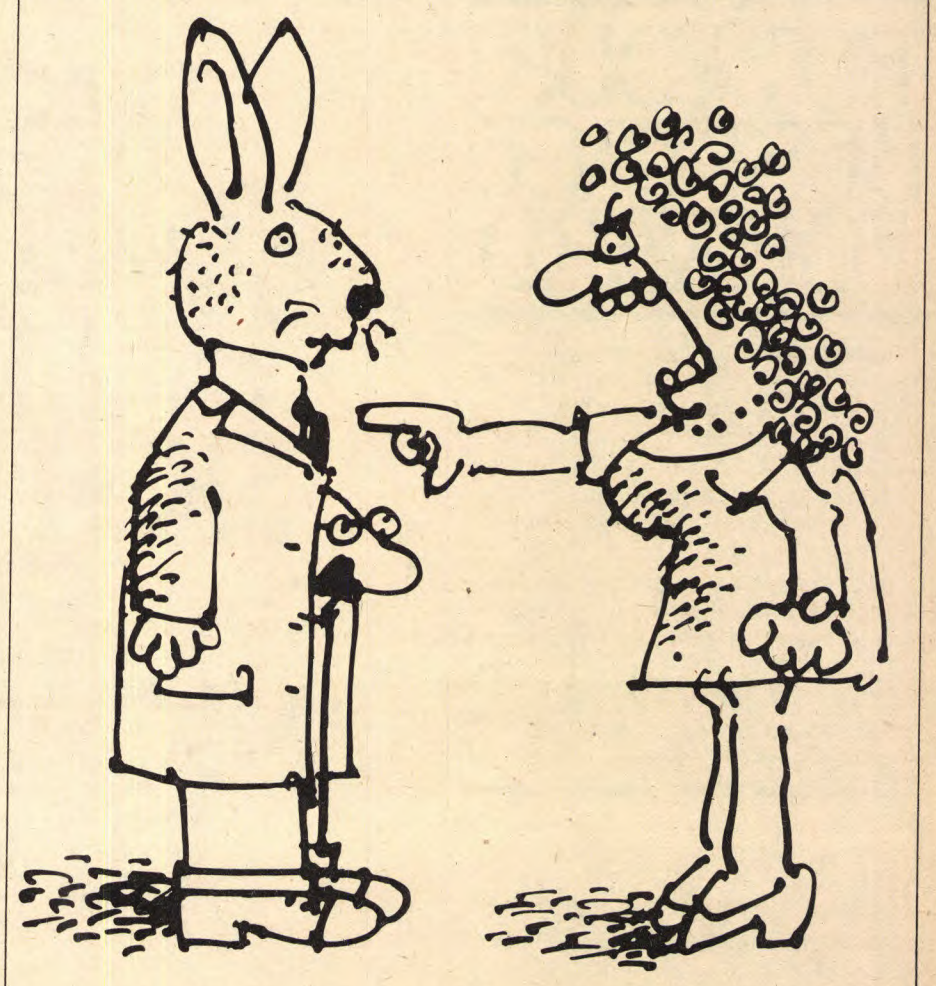
Lou Myers

PRESENTS THE STATE OF THE U.S. ECONOMY AND GIVES US A FEW POINTERS









THIS ARTICLE WAS SET IN ITC KABEL

SCHAUSPIEL IM ZDF 1979
DIE MOWE DIE RATTEN DER
TOTENTANZ DER VATER HEDDA
GABLER JETTCHEN GEBERTS
GESCHICHTE TRILOGIE DES
WIEDERSEHENS LEIDER NICHT
ERREICHBAR SHAKESPEARES
MEMORY WIE ES EUCH GEFALLT
WAS IHR WOLLT DIE GANZ
BEGREIFLICHE ANGST VOR
SCHLAGEN PERICHOLE
EINER MUSS DER DUMME
SEIN DER VATERMORDER
VON MAYO PALME ODER
DER GEKRANKTE MINETTI
O, DIESE GESPENSTER
WARTEN AUF GODOT

A

Der der schickt den aus, er soll den schneiden. Der schneidt den nicht und kommt auch nicht nach. Da schickt der den aus, er soll den beißen. Der beißt den nicht, der schneidt den nicht und kommt auch nicht nach. Da schickt der den aus, er soll den schlagen. Der schlägt den nicht, der beißt den nicht, der schneidt den nicht und kommt auch nicht nach. Da schickt der das aus, es soll den brennen. Das brennt den nicht, der schlägt den nicht, der beißt den nicht, der schneidt den nicht und kommt auch nicht nach. Da schickt der das aus, es soll das löschen. Das löscht das nicht, das brennt den nicht, der schlägt den nicht, der beißt den nicht, der schneidt den nicht und kommt auch nicht nach. Da schickt der den aus, er soll das saufen. Der säuft das nicht, das löscht das nicht, das brennt den nicht, der schlägt den nicht, der beißt den nicht, der schneidt den nicht und kommt auch nicht nach. Da schickt der den aus, er soll den schlachten. Der schlacht den nicht, der säuft das nicht, das löscht das nicht, das brennt den nicht, der schlägt den nicht, der beißt den nicht, der schneidt den nicht und kommt auch nicht nach. Da schickt der den aus, er soll den hängen. Der hängt den nicht, der schlacht den nicht, der säuft das nicht, das löscht das nicht, das brennt den nicht, der schlägt den nicht, der beißt den nicht, der schneidt den nicht und kommt auch nicht nach. Da schickt der den aus, er soll den holen. Der holt den nicht, der hängt den nicht, der schlacht den nicht, der säuft das nicht, das löscht das nicht, das brennt den nicht, der schlägt den nicht, der beißt den nicht, der schneidt den nicht und kommt auch nicht nach. Da geht der nun selbst hinaus und macht gar bald ein End daraus.

B

PUT YOUR BEST FACE FORWARD

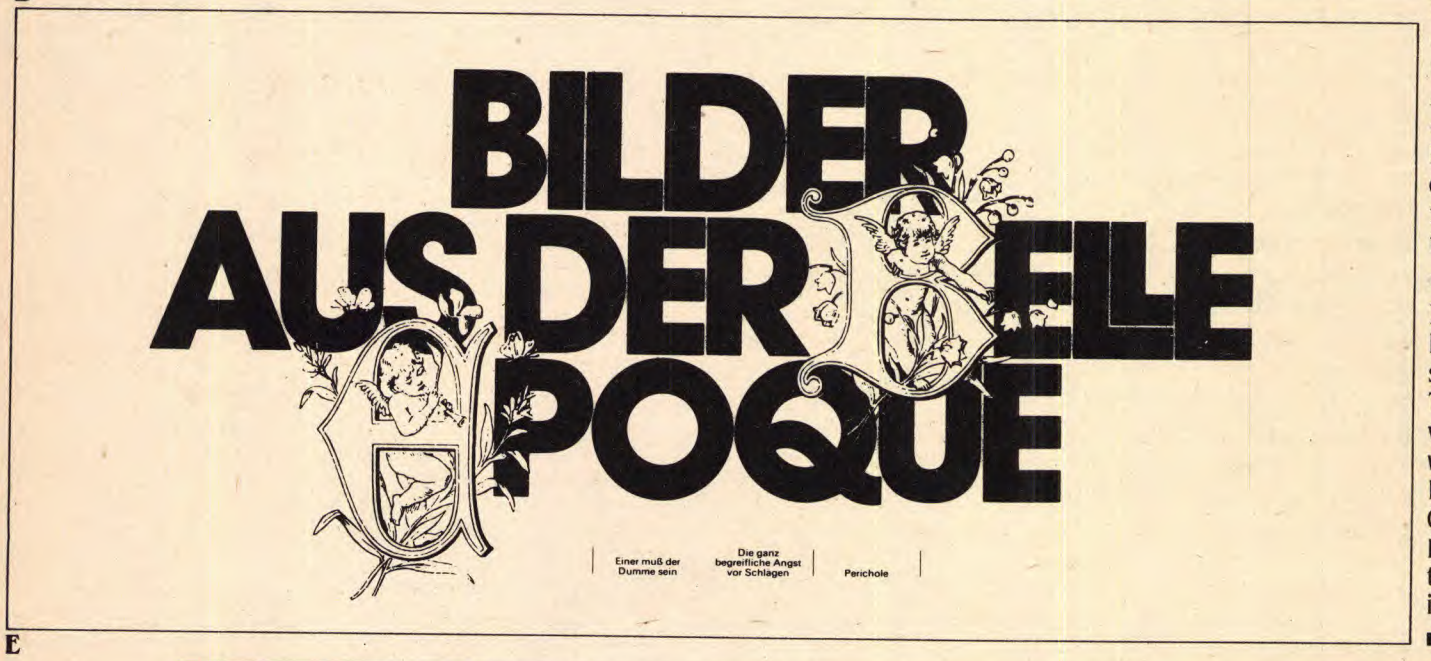
Through no fault of his, Christof Gassner's contributions to **Put Your Best Face Forward** caused us a great deal of trouble. He is a graphic designer from Frankfurt-am-Main, with a predilection for ITC typefaces. He also has a special gift for interpolating illustrations into his text—a very seductive device that kept us reading and trying to translate. After a consultation with a Viennese-born doctor friend and an assist from a kind lady in the German American Chamber of Commerce, we put together what, we hope, are some sensible interpretations. If we're wrong, somebody out there will be sure to tell us.

A is a title page for a program announcing a series of theatrical events. The client is ZDF (Zweites Deutsches Fernsehen). The names of the plays are set in ITC Avant Garde Gothic. The spot illustrations, each pertinent to the play, are printed in gold.

WER SICH VOR
EINER VERNEIGT
HAT, DER BRAUCHT
SICH VOR
EINEM
NICHT MEHR
ZU VERNEIGEN.

C

D



E

B is a design for a narrative with a repeat pattern that parallels our own "This is the house that Jack built..." The text is set in highly legible ITC American Typewriter, which matches the straightforward story line about a farmer trying to get his wheat cut. The space-y type combined with the dense little silhouettes gives the page its special color and rhythm.

C is a philosophical piece, set in ITC Serif Gothic, designed for an exhibition of typography. Literally, it reads: "Whoever has bowed to an ant, need never bow down to a lion." Figuratively, we are still working on the ramifications of that one.

D and **E** are announcements of two series of programs for the client, ZDF, with completely disparate moods. Gassner uses ITC Avant Garde Gothic in both arrangements, but with a little inventiveness makes each compatible with its theme. In **Komödien um Aussenseiter** (Comedies About the Alienated) he drops the SS's to communicate the idea of dropouts from society. In **Bilder aus der Belle Epoque**, he introduces the decorative B and E to telegraph the lighthearted and elegant mood of these period pieces.

F and **G** are designs for the client Canton Electronik Co., manufacturer of sound systems and related equipment. For a T-shirt imprint, Gassner used an outline version of ITC Lubalin Graph, interlaced with his ubiquitous little opera characters. Notice that the logo he conceived for Canton is in ever-increasing weights of ITC Avant Garde Gothic, from pianissimo to forte, an apt concept for a company in the sound business. **MARION MULLER**

F

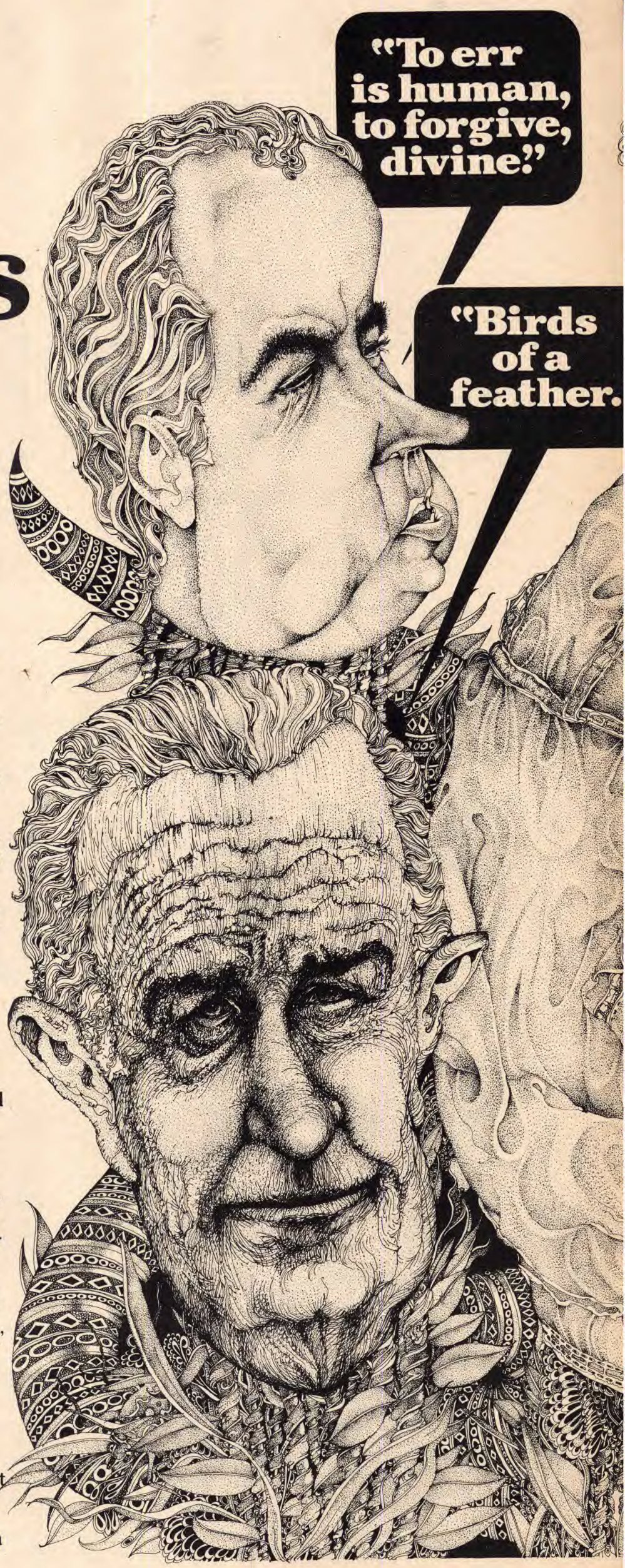
G

THIS ARTICLE WAS SET IN ITC BENGUIAT CONDENSED

Jim Spanfeller's Divine Comedy

WRITTEN BY JIM SPANFELLER, JR. ART BY JIM SPANFELLER, SR.

PART THREE: PURGATORIO



With a moderate shudder and then a simple thud the large blimp came to a stop after its trip up from The Inferno. The hatch opened and A.G. Virgil prodded the illustrator outside. The two men found themselves in a quiet, strange land. On a medium-sized sign that stood to the right of the blimp appeared the word Purgatorio in simple, light print. Below this sign there was another with words of advice that rang familiarly: "Never be first and never be last." Puzzled, the artist considered this proverb for a moment, shrugged and then surveyed the surroundings.

A.G. Virgil and his ward were standing at the base of an enormous mountain composed of a seemingly infinite number of continually diminishing concentric circles piled one on top of the other. Rising into the sky, the structure disappeared in a milky white cloudbank that encircled its upper half. The artist was surprised to see that the discernible portion of the mountain was covered with a moderately dense underbrush. Following his agent along a wide, smooth, easy path that led up and around the peaks, he soon found himself enveloped in the gentle shade offered by this thick foliage.

Trying to keep to the middle of the road, the agent led his charge along the main byway of Purgatorio. Walking a few steps behind and slightly to the left was the illustrator. As they moved along, the artist noticed many other, less appealing thoroughfares jutting off the smooth road up which he traveled. The other paths seemed to be rockier and dimmer, with many curves. There were numerous signs stating that the easy way was the safe way. The confused illustrator saw no reason to venture off on his own.

Continuing along the spacious road the two voyagers came upon many different and interesting people. Some they passed on the roadway and others they saw vegetating under trees or eating next to streams. Recognizing a face here and there, the artist noticed that these people were clustered in patches according to their earthly occupations. One group was composed of television game show hosts; in another the illustrator was sure he saw his former plumber.

Most of the people would call out a warm greeting accompanied by words of advice. It seemed as if everyone had something to say about the way one should live one's life. One of the first groups the artist and his agent came across was a bunch of New York City newspaper columnists sitting under a tree drinking beer and eating hard-boiled eggs. As they moved past, one of the men from the group offered the usual greeting and then called out, "Remember, look before you leap." Smiling, the artist nodded his head in agreement, but another from the same group shouted, "He who hesitates is lost." Surprised by the conflicting points of view stated with equal zeal, the illustrator turned to his agent for an explanation.

"Don't worry about it Span, you'll laugh at the whole thing in a day or two," said A.G. Virgil.

"Never trust anyone over thirty."
"...flock together."
"The early bird catches the worm."
"Watch out for drafts."
"Beauty is in the eyes of the beholder."
"An apple a day keeps the doctor away."
"The grass is always greener on the other side."

"I don't know, A.G., this is all going to drive me crazy. I feel a severe headache starting!"

"Have some chicken soup," advised the agent. "It will make you feel better."

"Chicken soup?"

"Couldn't hurt, could it?"

"A.G., what is going on here, anyway? What is this all about?"

"Span, I'll tell you, you'll go a lot farther in life if you learn not to ask so many questions. Just follow the pack and things will be a whole lot easier."

Even more unsettled than before, the illustrator followed his agent over the long wide path up and around the mountain. The two men continued to pass people of all shapes and sizes and from every walk of life. There were cabdrivers, balloon ascensionists, politicians, actors, demographers, fishermen and three short-order cooks. They all had conflicting words of advice.

Every now and then the artist would look over his shoulder down at the road which he had just come up. He wasn't sure, but he kept on thinking he could see his father sitting in a chair in the middle of the trail. Even more unsettling was that the illustrator could swear he heard his father offering advice too. "Save your money," the older man seemed to be saying, "save your money."

On top of all this the illustrator had the eerie feeling that he and his agent were traveling in circles and not really going anywhere. "This is all very strange, yet very familiar," thought the artist as he trudged along behind A.G. Virgil.

A few hours later, after they passed what looked like the same tree for the fourth time, A.G. Virgil came to a stop and looked at his pocket watch. "Well, Span, here is where you and I part company. I gotta get going. Got me a lunch date down the mountain a bit and if I don't hurry up I'll be late."

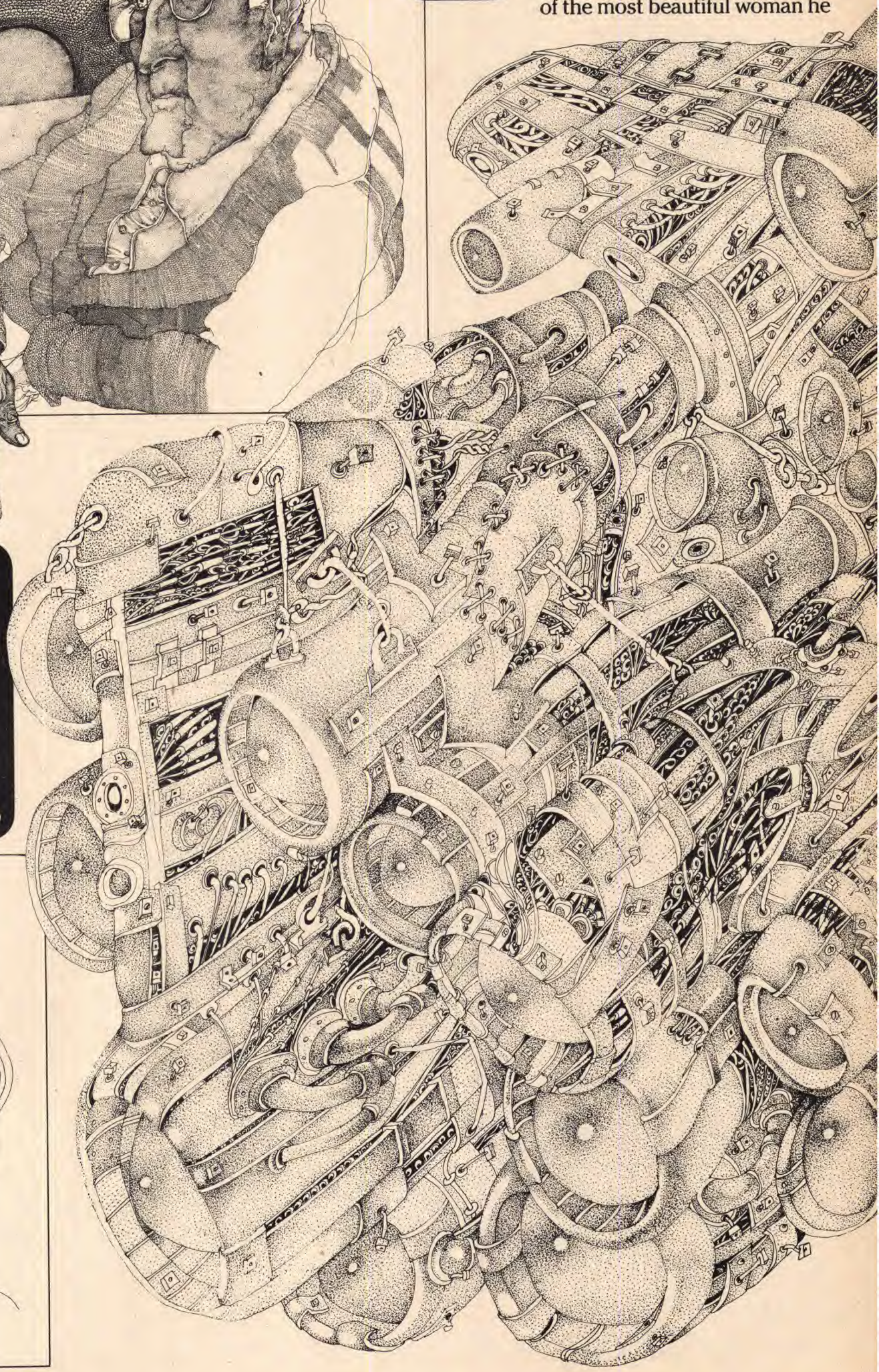
"But A.G., where am I? You can't just leave me here."

"Oh don't worry, Span. Just go up that side path a little until you run into Beatrice. She'll take care of you from there."

"What? Who is this Beatrice? Where am..."

"Now what did I tell you about asking too many questions, Span? Just do as I say and everything will work out. Trust me, buddy, I wouldn't steer you wrong, would I?" The agent walked off down the road. The artist stood looking after him with his mouth open. "And remember, Span," said the agent as he turned to deliver his parting words, "never take any wooden nickels. Bucks is everything." He laughed shrilly and continued on his way.

Feeling a mixture of fear and confusion, the artist looked towards the smaller, steeper and more curved path that jutted off up the mountain. But as he turned he was struck dumb by the sight of the most beautiful woman he



Next Episode: Paradise.

him onward up the dim, shadowy path. Without a sound he followed, overcome by all that had just happened. Up and around and then up again climbed the artist after his *almost* perfect vision. (She had a small, faint tattoo on her left arm that read, "Once there was a little man who wouldn't say his prayers. So they took him by his left leg and threw him down the stairs.") The going was tough and soon his muscles ached from the climbing, but it didn't matter because his mind and soul were content.

As the two continued along, the trail gradually grew easier and easier and soon they were making fine time. The illustrator no longer felt as if he were going in circles. Now it seemed he was being led to a definite destination, and although it had been hard for a time he was sure that whatever the place was, it would be worth the hard work.

Rounding a sharp turn in the trail the artist was astonished to find himself staring at a large, shiny spacecraft. From the smoke that swirled around its stern he could tell that the magnificent vehicle was in the final stages of preparation before takeoff. Standing in wonderment the illustrator gazed at the sleek ship, but his companion would not let him dally. She nudged him towards the vehicle and soon he found himself on a soft comfortable seat inside the great ship. Beatrice sat beside him, the most perfect creature he had ever met (except for her tattoo). Yet the woman had not uttered a single word. It was all very exhilarating and he wondered where such a woman and such a magnificent craft were taking him. "Maybe some place nice," he thought. "It's about time that something good happened."

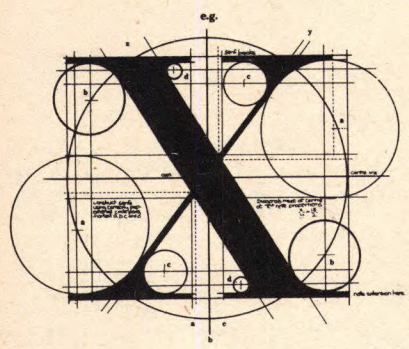
had ever seen. She was the crowning glory of all his visions, the epitome of womanhood, literally the girl of his dreams. With a silent motion the woman beckoned

THIS ARTICLE WAS SET IN ITC CHELTENHAM

A DICTIONARY BY PETER GRUNDY

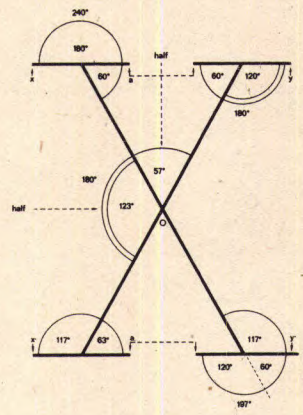
There are a number of ways to put it: Limits give freedom...the narrower your focus, the more you see. Peter Grundy demonstrates how zeroing in on a small field of study, treating it with concentration, imagination and respect, can open up great vistas. He has designed a dictionary devoted exclusively to the letter X. It is a graphic as well as verbal dictionary, and extremely clever. What's more, he has the good grace to make the reader feel clever, too. His graphic interpretations are so apt that the verbal explanations are quite superfluous.

Peter Grundy is English. He committed himself to an art career very early on. He enrolled at the Bath Academy of Art right after he finished his basic schooling, and continued with graduate work at the Royal College of Art in London. His concentration was in graphic design, illustration and typography. He is currently engaged at the Royal College of Art as a teaching assistant, which still leaves him time to continue his freelance design work for a number of publishers in England and on the continent. But he hopes eventually to concentrate on his own design and illustration ventures, of which **X** is only the first. **Marion Muller**

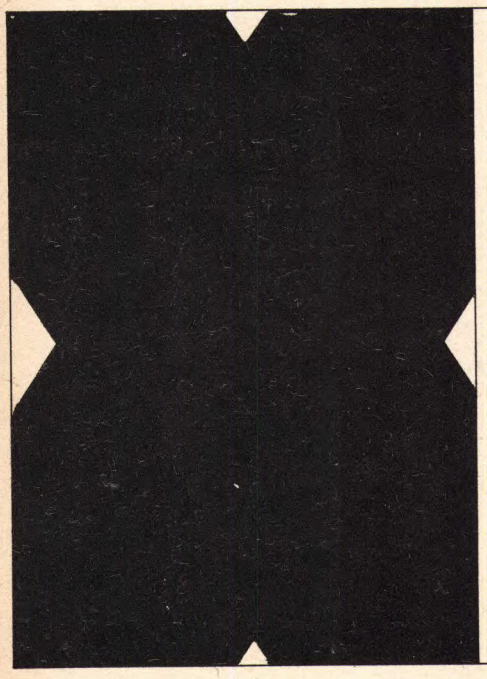


x(ĕks).

A DICTIONARY BY PETER GRUNDY



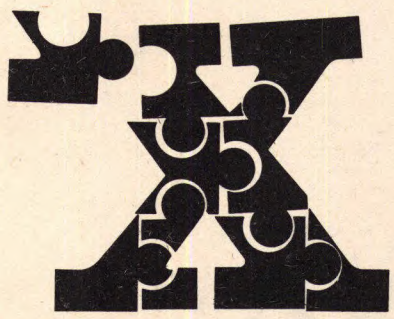
xact Precise, rigorous, (rules, order, etc.); (of person, judgement, report, etc.) accurate, strictly correct.



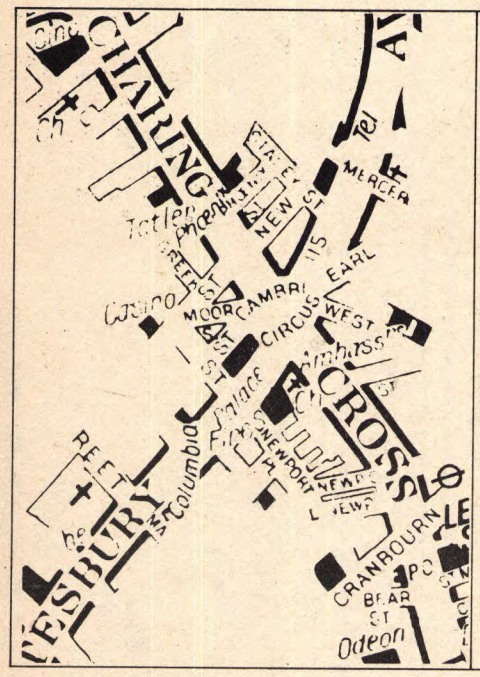
xaggerate Magnify (thing described, or abs.) beyond the limits of truth; intensify; make abnormal size.

xcrete (of animals or plants) separate and expel (waste matters, also abs.) from the system.

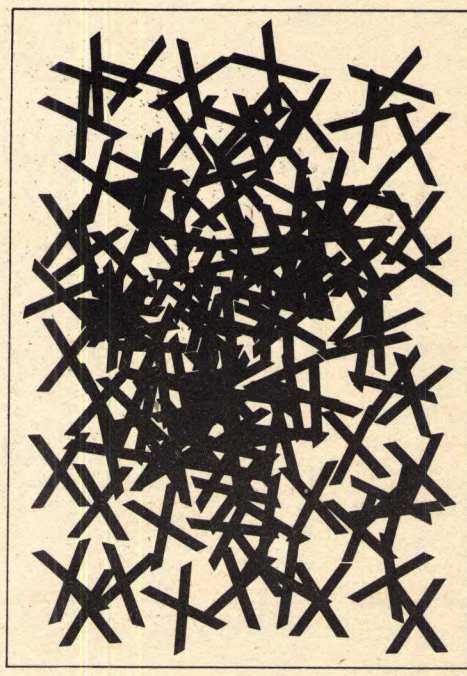
xtract Copy out parts of (passage in book etc.); to make extracts from a book, obtain by pressure anything firmly fixed.



xasperate Make worse (ill feelings, disease, pain); irritate or provoke (person).



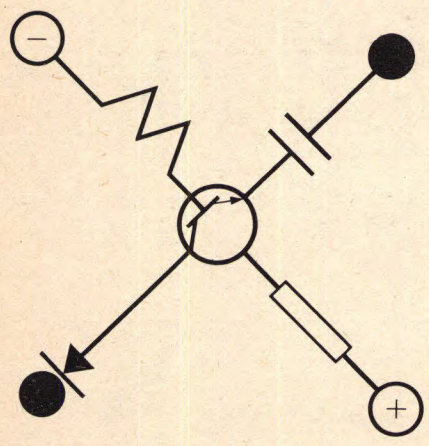
xplore Inquire into; examine (town etc.) by going through it.



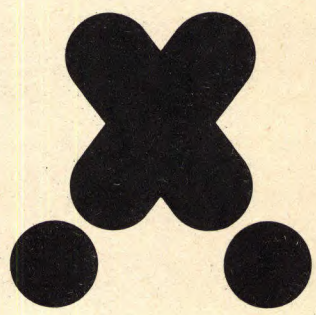
xcess Outrage; an intemperance in eating or drinking; over stepping of due limits; fact of exceeding to an extreme degree.

xcite Set in motion, rouse up, alert, (feelings, faculties, etc.); provoke, to bring about, (action, activities etc.) by stimulus.

xplosion Going off with loud noise, (gas, gunpowder, etc.) outbreak.



xperiment A test, trial, (of); procedure adopted on the chance of its succeeding.



xclamation Exclaiming! (words etc.) note of-(!); cry out! esp. from pain! anger! accuse loudly!

THIS ARTICLE WAS SET IN ITC AMERICAN TYPEWRITER CONDENSED

THE MACHINE AGE

Blame it on the Romans. They started it all in 200 B.C. with the first coin-operated machine. Unfortunately, when the Empire disappeared, so did the idea of using a coin to activate a machine. And it wasn't until 1700 that money and machines got back together again.

A penny a pinch. It began again in England where you got a pinch of snuff for a penny. And for the next 100 years that's all you got out of coin-operated machines. But business boomed in the 1800's and these marvelous machines started to sort themselves into categories. Gambling. Vending. And arcade.

Las Vegas, Massachusetts? On August 15, 1871, John Hall of Watertown, Mass. manufactured his "Race Course Toy Bank." It was supposed to encourage people to save. But it encouraged them to gamble once they found a way to bet on the tin horses on top. During the 1890's gambling fever ran high. And gambling machines were made to be portable. Sort of a pay-as-you-go plan. The "One-Arm Bandit" took the money from its first customer in 1905. And is still going strong today.

The price is right. Vending machines got a big boost in 1888. Thomas Adams put machines in every subway station in New York to sell his Tutti-Frutti Gum. So, next time you step in a gooey wad of gum...blame Tom.

Tilt. That sign first flashed on a pinball machine in 1931. But the penny arcade machine has been around since 1871. And, believe it or not, it wasn't until 1933 that gambling was added to its fun.

Whether they're geared for gambling, vending or an arcade...we put money in the machines and we get something in return. If we're lucky. If not, the satisfaction of a good swift kick is some sort of brief consolation, even if you don't get back your money.

This holy water vendor was used in 200 B.C. The worshipper deposited his drachma and got a splash of holy water. When it came to financial matters, those priests really knew how to urn a lot of money for the Roman Empire.

This is Number 11 in a series of Very Graphic Crossword Puzzles by Al McGinley and Lee Gardner.

ACROSS

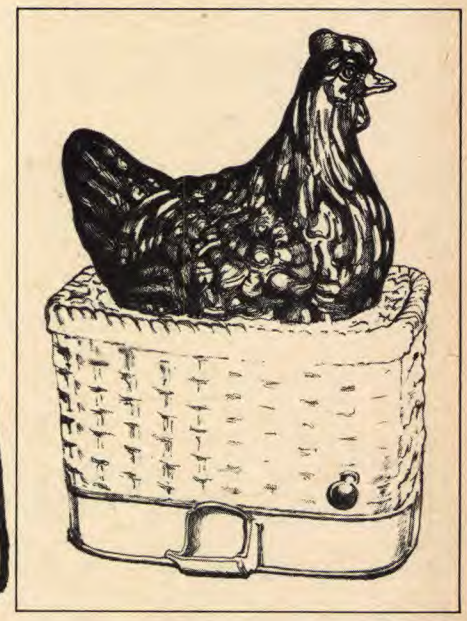
1. "Put ____, in the Nickelodeon..."
13. "Thrust and ____."
14. "Here's ____ of happiness." (Bridal toast)
16. ____ the Terrible.
18. ____ and pieces. (Gather info)
20. "O____e mio."
22. "They call ____ Mr. Tibbs."
23. Chinese religion.
25. Italian river.
26. A long, long time.
27. Transport with delight.
30. Toward.
31. Teetotalers group.
32. N.Y. sandwich shop.
33. What military personnel sometimes get.
37. The art of government.
39. Light you stop on.
40. News agency.
42. Hesitant sound.
43. Prefix for worker or hostess.
44. The ____ to this puzzle are on page 77.
46. Greek letter.
48. Never!
50. Steelers are part of it.
52. Snake out a drain.
54. Type measure.
56. Chit.
57. Composer Ned.
59. Alcoholic's nemesis.
60. Pop star of the 70's.
63. Drank heavily.
66. Goes with 8 Down.
67. Growing outward.
69. "____ nuts!"
70. Concerning.
71. Not sweet.
73. Children of Norwegian king
76. Pronoun.
77. Little Lord Fauntleroy.
79. Fleur de ____.
80. River isle.
81. Fish-eating hawk.
82. Ancient Asian kingdom.
83. What a lion searches for.

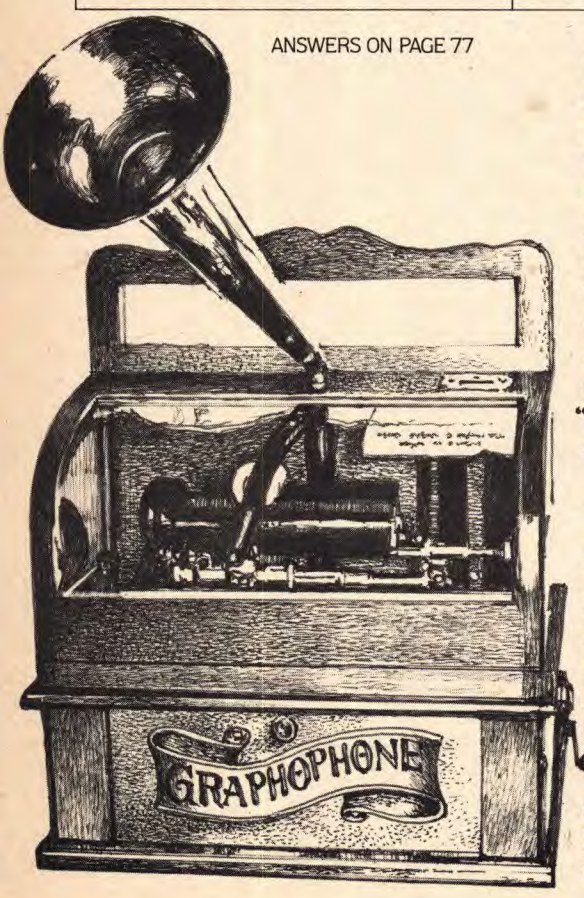
DOWN

1. "Brother, can you spare ____?"
2. WW II agency.
3. Tease or torment.
4. Time unit.
5. Grain fungus.
6. Kind of grass.
7. Make ____. (Coffee ready)
8. Goes with 66 Across.
9. Green Hornet's sidekick.
10. Above-ground subways.
11. "____ and behold."
12. "Wishing will make ____."
15. ____ Maxwell.
17. Merchant.
19. Weight allowances.
21. Carousing
24. Miner's milieu.
26. French season.
28. Kin. (Abbr.)
29. "Uncanny" in Scotland.
30. ____ the problem. (Increases)
34. A fruit.
35. Slot machine town.
36. Street in Paris.
37. "____ from Heaven."
38. "____ do anything better than you..."
41. Existing.
45. "____ of the World."
46. Popeye's nemesis.
47. "He took a ____ for the worse."
48. Hello and good-by in Oahu.
49. "Who can I ____ when nobody needs me?"
51. Ziegfeld's big productions.
53. Quickly in Rome.
55. Shyness.
58. Unit of atmos. pressure.
61. Playful aquatic mammal.
62. "Tom and ____." (Cartoon)
64. Dolts.
65. Bert and ____. (Muppets team)
68. ____ Fitzgerald.
72. "____ you lonesome tonight?"
74. Goal.
75. Boating need.
76. "Heave ____."
78. French article.

ANSWERS ON PAGE 77

Made in 1905 from embossed tin, this prime bit of poultry hatched a new idea in vending machines. "Cluck, cluck." For 5¢ you could get either a hard-boiled egg or a candy egg. Plus sound effects. Certainly not "cheap, cheap." But, due to the public's lack of interest, the idea laid an egg. Guess it wasn't what it was cracked up to be.





In 1908, the Caille Brothers Company invited you to shake hands with Uncle Sam. Every red-blooded American wanted to step up and test his strength. And get a score of 300 to ring the bell. It was one of the fun ways to put the squeeze on government. And it only cost a penny. But, no matter how strong your grip, he never said "Uncle." Very amusing before taxes. Amusement taxes, that is.

Built in 1899 by the Columbia Phonograph Co., this graphophone was the start of the penny arcade. In small towns it was anything but a small wonder. With not much else in the form of entertainment, this musical marvel would entertain you with a popular hit or a march. A sound investment. And all for only 5¢.

In 1931, the General Mdse. Co. put out this colorful character. Smilin' Sam from Alabam'. He was painted bright red and made of cast aluminum. You put your money in his head. Pulled his tongue. And got a mouthful of peanuts. Except when your coin got jammed. Then it was like pulling teeth to get your money back.

THIS ARTICLE WAS SET IN ITC QUORUM

Pro.File: ***Will Burtin***

DRAWING BY DIAN FRIEDMAN

CHRONOLOGY

1908: born in Cologne Germany; later, was graduated from art school there as a typographer and printer.

1927-38: formed a successful studio in Cologne for graphics design, exhibitions, displays, motion pictures. He found many clients in Germany and in other European countries before the political situation in Germany forced him to emigrate to the United States.

1939-43: taught design and experimental approaches to communication at Pratt Institute, New York.

1943-45: designed gunnery manuals for the U.S. Air Force, and visual presentations for the Office of Strategic Services.

1945-49: was art director at **Fortune** magazine.

1949: opened his own studio for visual research and design, in New York City. His clients included The Upjohn Company, for which he was general design consultant and art director of their publication **Scope**. Other organizations for whom Burtin worked were: International Business Machines; Smithsonian Institution; United States Information Agency; Mead Paper Corporation; Union Carbide Corporation; Herman Miller Furniture Company; Laboratorios LIFE, Quito, Ecuador.

1972: died in New York City.

Will Burtin was a member of the New York Art Directors Club; American Institute of Graphic Arts; New York Type Directors Club; Alliance Graphique Internationale (he was president of the American chapter); International Design Conference (acted as Program Chairman 1955, 1956, and chairman of the International Planning Committee in 1957); Chairman, World Seminar on Typography and Design, "The Art and Science of Typography," Silvermine, Connecticut 1958, sponsored by the Type Directors Club of New York; Program Chairman of "Typography USA," sponsored by the Type Directors Club, New York City 1959; Program Chairman VISION '65, World Congress on "New Challenges to Human Communications," sponsored by the International Center for the Typographic Arts in cooperation with Southern Illinois University, Carbondale, Illinois, 1965; and Program Chairman VISION '67, World Congress on "Survival and Growth," sponsored by ICTA in cooperation with New York University, 1967.

Burtin's awards follow:

New York Art Directors Club Medal – 1941 and 1945; Certificate of Distinctive Merit – 1946, 1949, 1953, 1954, 1955, 1956.

The Detroit Art Directors Club awarded him medals in 1953; American Medical Association Gold Medal, 1958.

The American Institute of Graphic Arts Medal – 1971.

BIBLIOGRAPHY

Burtin's work was published in **Industrial Design; Interiors; Architectural Forum; Print Magazine; Graphis** (Switzerland); **Stile Industria** (Italy); **Esthetique Industrielle** (France); **Idea** (Japan); **Art & Industry** (England); **Gebrauchsgrafik** (Germany); **Life; Time; Business Week; New York Times; St. Louis Post Dispatch; Scientific American.**

It seems to me that an intelligent designer, to exercise mastery of the profession, should possess an inner meeting-place where a well-comprehended emotional self embraces the newest scientific and technical tools. The union will process a new aesthetic that will benefit the designer (who will become more sophisticated), and the communications sphere (that will become more articulate). And the world of graphics design will have rotated a beat faster to keep in step with yet another visual leap.

The renowned Will Burtin, who died in New York City in 1972, pioneered this kind of knowledgeable graphic-typographic-scientific language amalgam. His spatial concepts were the fruition of his drive to explain simply, in graphics, complex organic structures scarcely visible beneath the microscope. His impetus was to reach those who normally aren't at ease with the terminology of science.

Burtin's career, which began with a four-year typographical apprenticeship under a German "Lehrmeister," culminated in America where he successfully introduced the rigid discipline of the sciences to the innate freedom of vision of the artist. His direction evolved from the planographic design of the printed page to architectural compositions in three dimensions.

His remarkable projects under the aegis of the Upjohn Company developed out of a relationship that spanned 2 decades. Burtin worked on each concept for several years, conferring with structural engineers, physicists and chemists, to build outsized models of the brain and the basic cell. He forced advanced techniques to the service of simplicity and clarity to illuminate the functions of these intricate mechanisms.

Burtin was tireless in pursuing an idea, traveling extensively to meet with scientists to discuss his graphic concepts. He achieved a breakthrough in three-dimensional communication to clarify scientific concepts that had been incomprehensible to the lay person.

With electronics, sound, plastics, colors, slides, films, and still photographs, Burtin's transparent layered structure of the brain, greatly enlarged, delineated its function – perception and thought, sight and sound, reason and action.

His six-foot model of the human blood cell, 250,000 times larger than life, was a walk-in wonderland, captivating thousands in the United States and Europe, along the path that took Will around the world to explore the feasibility of his ideas.

Cipe Pineles Burtin, married to Will Burtin in 1961, accompanied him on these hegiras. "Wherever Will and I went, there would be somebody who would come to Will and say, 'You changed my life... I was in your class... I was in the audience in London when you...' They'd look at Will passionately and talk of how their lives altered by their meeting him.

"Will was modest in this relationship. He responded to people in a direct, natural way – the way he built his structures. The way he solved a great many questions was the way he responded to people. He was naturally capable of solving tremendous problems.

"The way he solved a problem, brought it into being, was through his talks with scientists in whatever area he tackled. At the time he did the brain model, someone at the Rockefeller Institute begged Will not to undertake it. This was an impossible subject, he was told, he would never get out of the morass, was foolhardy to attempt to isolate a minute portion of time to show how the brain records an image on the nervous system.

"But Will went ahead as though he had not heard an adverse thing. Not only was he not discouraged, it was as though he had not heard anyone say anything other than that this is an idea to be pursued; and no amount of effort, no amount of difficulty is relevant to the fact that this job had to be done."

I asked Cipe about Will's work methods. She reminisced: "I don't know that it started immediately with an idea. It didn't go in this direction at all. You never knew quite when his jobs began. Here's an idea he had as a child, and suddenly there's money for it; and for the next three or four years, he'd work on it. There'd be correspondence all over the world, with beginnings and stoppings and going off in this direction or that. In that sense, his work method was hard to observe. It seemed like the Creation. But the Creation was self-contained; it began on the first day, and they rested on the seventh.

"My jobs were short-term – a newsletter or a calendar of events – a job that would start one day and be due two weeks later. I would feel uninhibited about teasing Will to roll up his sleeves to help because otherwise I'd never meet the deadline. I felt this was relaxing for him. He loved the idea my job would be off the press in a month."

Will had received his own short-term assignments when, in 1938, he and Hilda Burtin, his first wife, emigrated to the United States from Hitler's Germany. Will and Hilda had met as art students in Cologne, and there established an exhibition-design studio with clients in many European countries.

When they arrived here, Burtin was well known as a designer, so commissions weren't difficult to get. An early, notable connection was established with the magazine *Architectural Forum*, for which Will was asked to design a cover. Cipe remembers "Will spoke hardly any English, but he showed his portfolios around. Years ago, when I was at *Vogue*, Will showed up at Condé Nast. I had seen his work reproduced in *Gebrauchsgrafik*, and was interested in meeting him. I spoke a little German and was brought in to help with translating when Will was seeing art directors at our offices.

"Will went, also, to *Architectural Forum*, and as a result of the *Gebrauchsgrafik* articles, he got an appointment easily. That first visit resulted in their giving him a cover to do, which was scarcely published when it was time to send entries to the Art Directors Show. His artwork, visually a very advanced way of doing a cover, won a gold medal."

Ezra Stoller, the architectural photographer who worked closely with Burtin for many years on many assignments when Will was art director at *Fortune*, recalls the *Architectural Forum* days.

"Will did some work for Howard Myers, editor and publisher of the magazine, but Will had no idea of what to charge. He sent Myers a bill, but left a blank space for the amount to be billed. Myers, with every bit as much style as Burtin, sent a check in which the amount to be paid was left blank."

More from Stoller: "Will's métier was design. He knew more than anybody, then, about type – the texture of type and how to use it. At that time, there were no schools in this country for good training in that field; whereas in the school in Cologne they were meticulous, and he learned a lot about type. That was one of his great strengths.

"Will never got rich on the stuff he did, but he was meticulous. Price was secondary to his great drive for quality. He could give me a job and know there was no limit to how many times I would re-shoot. It had to be done over and over and over. The art staff at *Fortune* would say, 'There's a pica, there's a point, and there's a Burtin.'

"There was no dichotomy in Will – no line between the fine arts and what he did. I saw things he had done in Germany using plastics – brochures that actually were transparent. Page after page with real design in depth. I think he was always working for that. The brain and the cell were a combination of that three-dimensional form and elegance made into a scientific project."

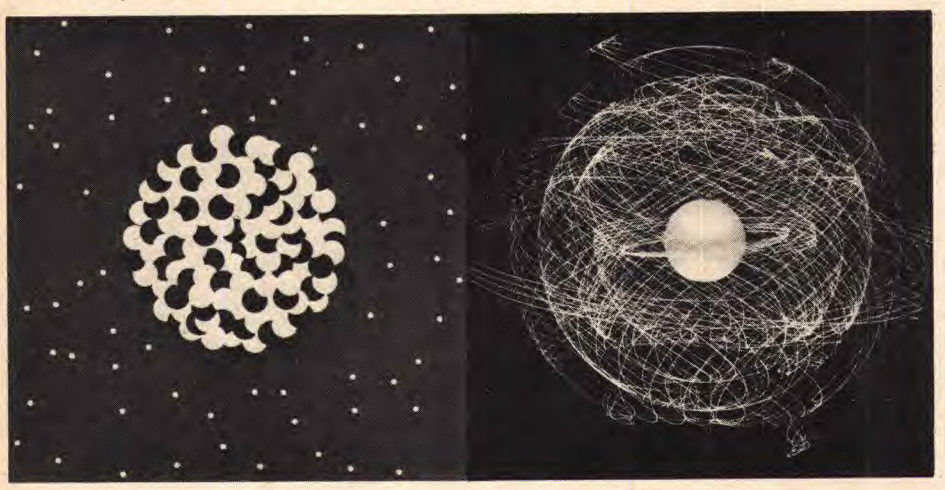
Scientists and designers universally respected Burtin, the socially involved intellectual, and they responded to his calls for international conferences on contemporary communications. In 1965, for "Vision 65," a three-day conference two years in the planning, he called on professionals "to understand changing functions of mass communications in an environment... in which machines and not people appear to set the pace."

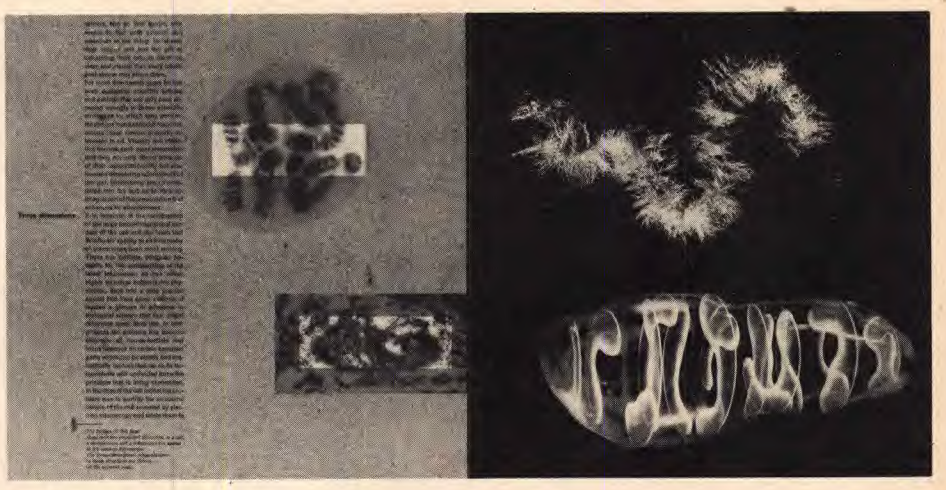
For a booklet, "Visual Aspects of Science," Will Burtin stated his credo on graphic communications: "Simplicity to assist perception (recognition) and recall (memory); Logic in the relationship between content and appearance; Emphasis on the basic idea of the message."

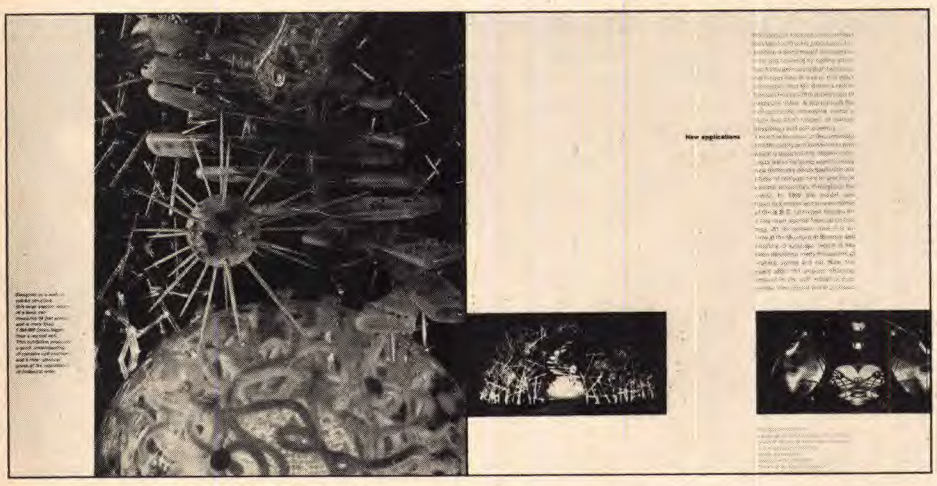
Will Burtin was a professional of conviction – a graphic-typographic-scientific man who possessed an inner space where his sensitivities and craft mingled and expanded, bringing to realization visual dreams he would not permit to remain within, unrealized.

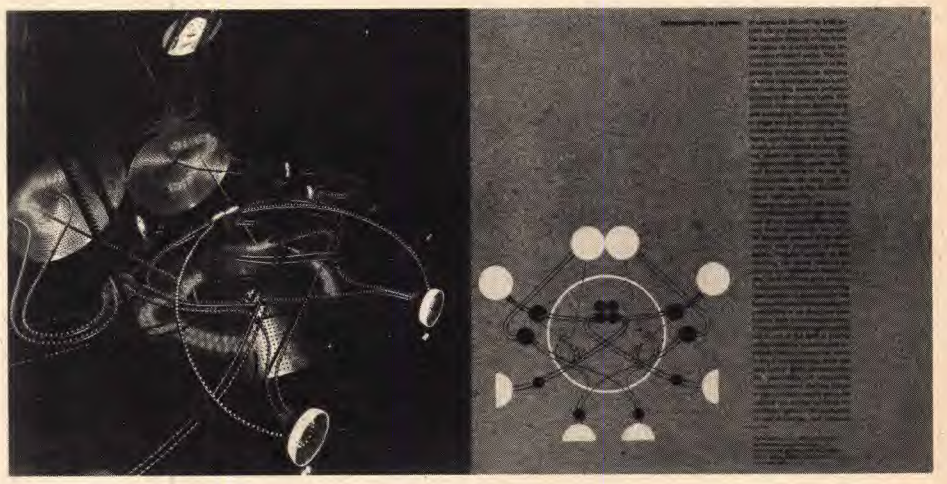
This was his legacy; you and I are his beneficiaries. **GERTRUDE SNYDER**

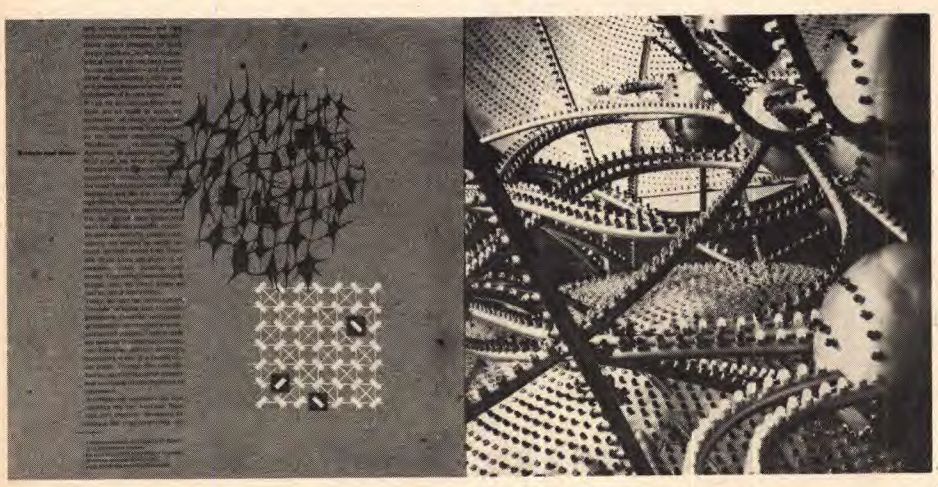
The examples on this page are from a booklet, designed by Will Burtin, on the visual aspects of science. The pictorial material includes photographs, by Ezra Stoller, of mammoth, walk-in scientific exhibit structures of a human blood cell and the human brain. The text was written by Roy Tillotson of the Union Carbide Corporation, Dr. A. Garrard Macloed of the Upjohn Company, and Bruce MacKencie of the IBM Corporation.











THIS ARTICLE WAS SET IN ITC BOOKMAN, ITC AVANT GARDE GOTHIC AND ITC AVANT GARDE GOTHIC CONDENSED

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WXYZĄÇĐĘŁØÆŒßabcdefgh
ijklmnopqrstuvwxyząĉ̀đęłøæ̃ôẻ
fi1234567890&$$¢£%(.,:;!?-“”’—
/#*)[††§«»1234567890]

ITC FRANKLIN GOTHIC BOOK ITALIC

ABCDEFGHIJKLMNOPQRSTUV
WXYZĄÇĐĘŁØÆŒßabcdefgh
ijklmnopqrstuvwxyząĉ̀đęłøæ̃ôẻ
fi1234567890&$$¢£%(.,:;!?/-“”’—
#)[††§«»1234567890]*

Designed in 1904 by Morris Fuller Benton for the American Type Founders Company, Franklin Gothic still reigns as one of America's most widely used sans serif faces.

Originally issued in only one weight, the ATF Franklin Gothic family was expanded over the years to include an Italic, Condensed, Condensed Shaded, Extra Condensed, and a Wide. But, for reasons unknown to this day, no lighter or intermediate weights were ever created for this typeface.

In 1979, under license from American Type Founders, ITC undertook to fill this void by creating four new weights in roman and italic (Book, Medium, Demi, and Heavy). ITC commissioned Victor

ITC FRANKLIN GOTHIC MEDIUM

ABCDEFGHIJKLMNOPQRSTUV
WXYZĄÇĐĘŁØÆŒßabcdefgh
ijklmnopqrstuvwxyząçđęłøæœ
fi1234567890&$$¢£%(.,:;!?-–—
“”’
#/*)[†‡§«»1234567890]

ITC FRANKLIN GOTHIC MEDIUM ITALIC

ABCDEFGHIJKLMNOPQRSTUV
WXYZĄÇĐĘŁØÆŒßabcdefgh
ijklmnopqrstuvwxyząçđęłøæœ
fi1234567890&$$¢£%(.,:;!?-–—
“”’
#/)[†‡§«»1234567890]*

Caruso to design these styles with instructions to match as closely as possible the pure characteristics of the original ATF Franklin Gothic. The new weights of ITC Franklin Gothic are matched to those of other popular sans serifs and offer a fresh appearance to masses of sans serif text.

Adhering closely to the subtle thick and thin pattern of the original typeface, the ITC Franklin Gothic series has a slightly enlarged lowercase x-height. At the same time, ITC Franklin Gothic provides for a slightly condensed lowercase alphabet which offers more characters per pica than do most comparable sans serifs, yet it retains all of the characteristics of the basic ATF letterforms.

ITC FRANKLIN GOTHIC DEMI

ABCDEFGHIJKLMNOPQRSTU
VWXYZĄÇĐĘŁØÆŒßabcdef
ghijklmnopqrstuvwxyząçđęł
øäæöåfi1234567890&$$¢£%?
(„-:;!-“”’—/#*)[†‡§«»1234567890]

ITC FRANKLIN GOTHIC DEMI ITALIC

ABCDEFGHIJKLMNOPQRSTU
VWXYZĄÇĐĘŁØÆŒßabcdef
ghijklmnopqrstuvwxyząçđęł
øäæöåfi1234567890&$$¢£%
(„-:;!?-“”’—/#)[†‡§«»1234567890]*

Small caps with matching numerals have been created for the Book and Medium weights, facilitating the intermixing of caps, small caps, and lowercase characters where desired.

Three additional ITC Franklin Gothic designs have been created and are intended primarily for use as display faces. They are ITC Franklin Gothic Outline, ITC Franklin Gothic Outline Shadow, and ITC Franklin Gothic Contour.

ITC is particularly pleased to offer the new ITC Franklin Gothic family to users of contemporary typography throughout the world who, for the first time, will be able to specify it for both text and display in a broader range of weights and styles.

ITC FRANKLIN GOTHIC HEAVY

ABCDEFGHIJKLMNOPQRST
UVWXYZĄÇĐĘŁØÆŒßabcd
efghijklmnopqrstuvwxyzą̂ç̀
đęłøæ̃ôåfi1234567890&$$¢
£%(.,:;!?“-”’-*/#)[††§«»1234567890]

ITC FRANKLIN GOTHIC HEAVY ITALIC

ABCDEFGHIJKLMNOPQRST
UVWXYZĄÇĐĘŁØÆŒßabcd
efghijklmnopqrstuvwxyzą̂ç̀
đęłøæ̃ôåfi1234567890&$$¢
£%(.,:;!?“-”’-*/#)[††§«»1234567890]

ITC FRANKLIN GOTHIC CONTOUR

ABCDEFGHIJKLMNOPQRSTU
VWXYZĄÇĐĘŁØÆŒßabcdef
ghijklmnopqrstuvwxyząçđęł
øäæœëfi1234567890&$$¢£%!
(?.,:;“”’—/#*)[††§«»]

ITC FRANKLIN GOTHIC OUTLINE

ABCDEFGHIJKLMNOPQRSTU
VWXYZĄÇĐĘŁØÆŒßabcdef
ghijklmnopqrstuvwxyząçđęł
øäæœëfi1234567890&$$¢£%
(.,:;!?“”’—/#*)[††§«»]

ITC FRANKLIN GOTHIC OUTLINE SHADOW

ABCDEFGHIJKLMNOPQRSTU
VWXYZĄÇĐĘŁØÆŒßabcdef
ghijklmnopqrstuvwxyząçđęł
øäæœëfi1234567890&$$¢£%(.
,:;!?“”’—/#*)[††§«»]

SOMETHING FOR EVERYBODY FROM U&LC

FRANKLIN GOTHIC & BEN FRANKLIN

There are lots of facts *about Benjamin Franklin they never printed in our history books. First, because some of his exploits were unfit for consumption by impressionable young minds. And second, with so much to report, they'd never have gotten around to the Revolution. So we've decided to make amends for the deficits of our early schooling and publicize some of the lesser-known triumphs and trivial accomplishments of that remarkable man.*

At the same time, *this is a devious ploy to display our newest typeface release, ITC Franklin Gothic. In order to do full justice to Franklin (Benjamin and Gothic) we have expanded our regular feature,* ***Something for Everybody from U&lc,*** *from our usual two-page, black-and-white format to a generous eight pages in four sumptuous colors.*

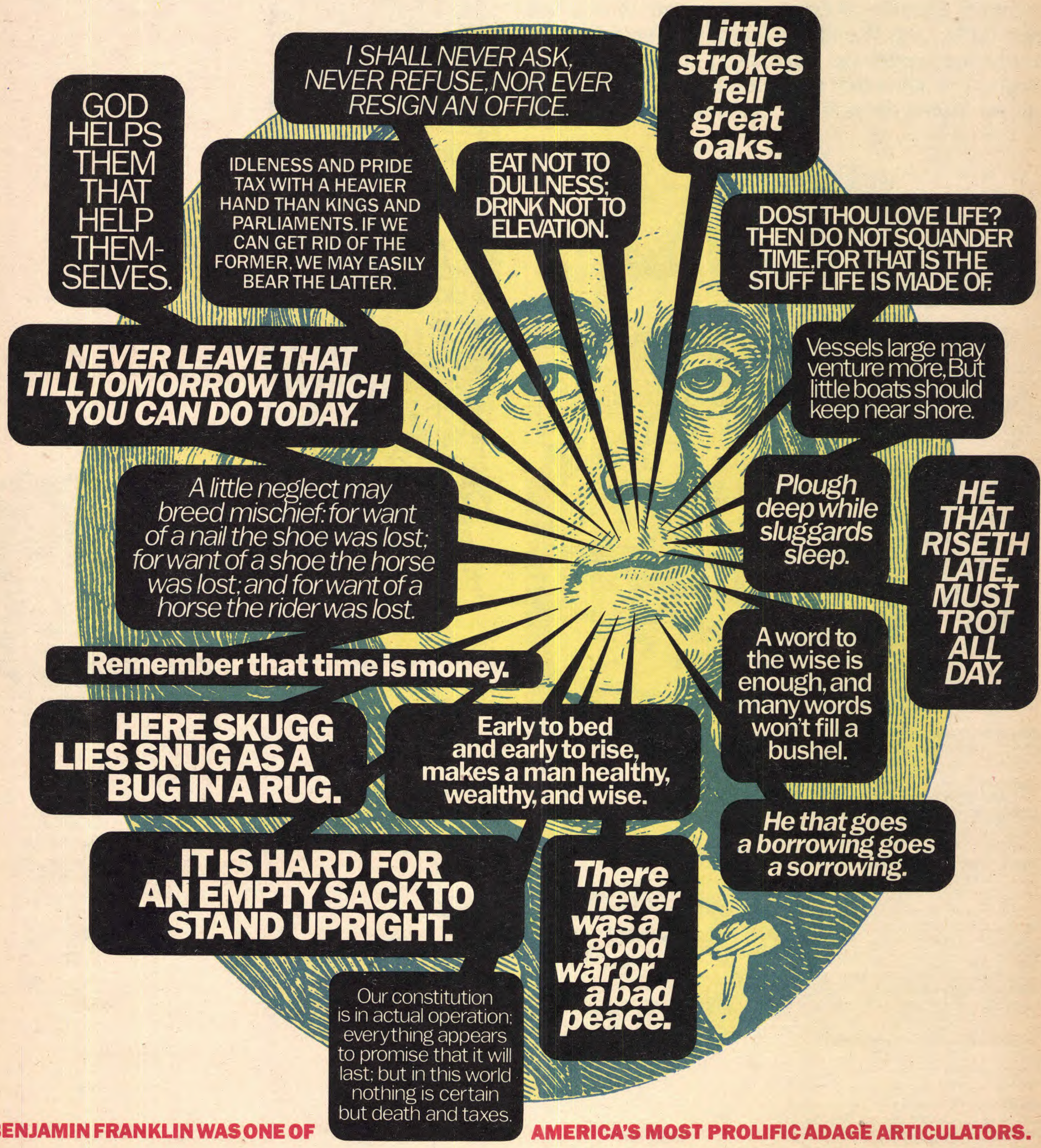
Like Leonardo Da Vinci and Thomas Jefferson, *Benjamin Franklin was one of those rare human beings who probably encompassed all knowledge extant. But aside from being one of the best-educated men of his time—he was more than just a sponge absorbing information—he was a dynamo, throwing off creative energy in just about every area of human activity. Just consider this list of his accomplishments (not necessarily in order of magnitude): he was a philosopher, author, printer, linguist, civic leader, journalist, advertising man, scientist, inventor, meteorologist, statesman, diplomat, philanthropist, family man and philanderer.*

However, to keep the record straight*—contrary to what the name implies, Benjamin Franklin had absolutely nothing to do with the origin of Franklin Gothic type. It was actually designed in the early 1900's by Morris Fuller Benton for the American Type Founders Company. It is common knowledge, though, that Benton greatly admired Franklin for his significant contributions to American history and culture, and to printing in particular. Benton named the typeface for him, and took special pleasure in the coincidence that Franklin's given name and his own surname started with the same syllable, Ben.*

As you meander through the next eight pages, *notice that the ITC Franklin Gothic we have specified and Benton's original Franklin Gothic are not one and the same thing. When the typeface was created in 1904, there was only one weight. At ITC we felt that this old favorite could enjoy a richer, fuller life, especially as a text face, if it were more varied and flexible. We designed it in four weights, with corresponding italics, with small caps in the Book and Medium Roman weights, as well as an Outline, an Outline Shadow and a Contour.*

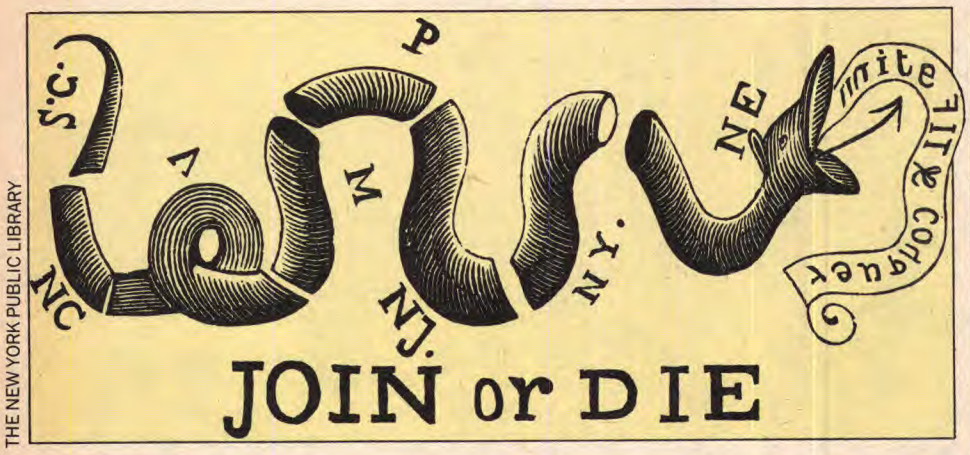
We hope you enjoy the presentation, *and hope you agree that Benjamin is not the only Franklin you can call* ***versatile!***

MARION MULLER



BENJAMIN FRANKLIN WAS ONE OF AMERICA'S MOST PROLIFIC ADAGE ARTICULATORS.

franklin: a medieval English landowner of free, but not noble, birth. (Benjamin Franklin freely admitted that his ancestry was not exactly distinguished. He was of the belief that over the years the noun, franklin, eventually became the proper noun, Franklin.)



THE NEW YORK PUBLIC LIBRARY

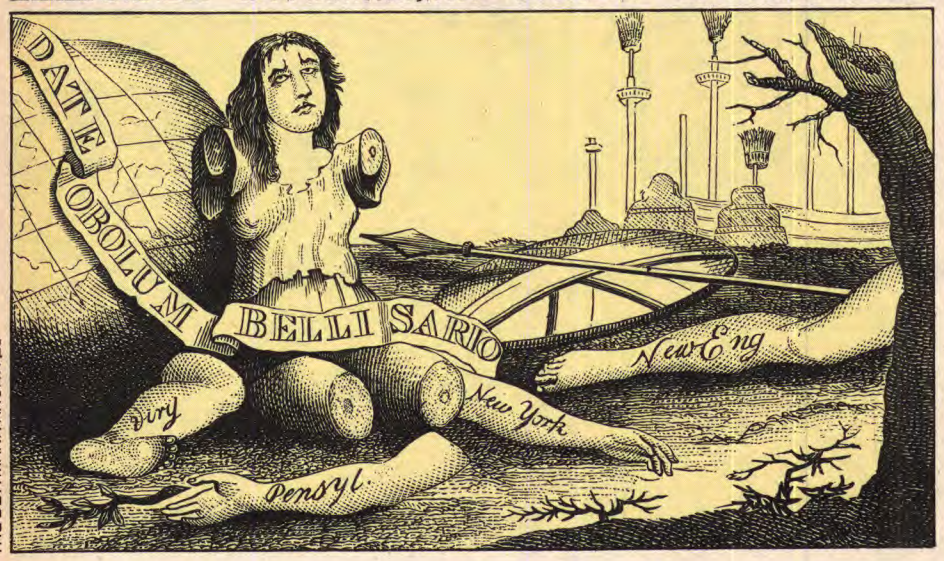
LIONEL KALISH

Benjamin Franklin originated crop insurance. (Primarily to protect myopic barbers. He may also have had the farmers' welfare in mind.)

THE NEW YORK PUBLIC LIBRARY

Benjamin Franklin, fire chief, headed up the Union Fire Co. (As the old adage says: he lit more fires than he put out.)

MAGNA *Britannia; her Colonies* REDUCED.

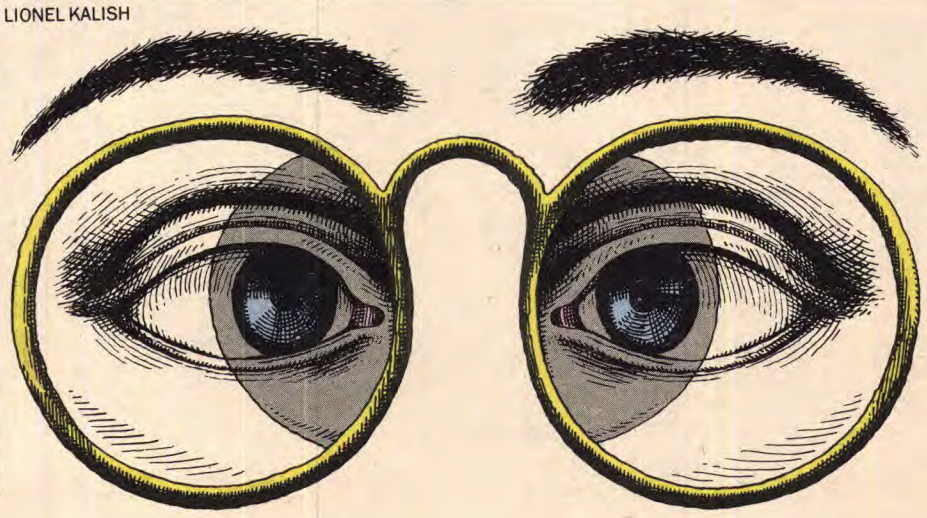


THE BETTMANN ARCHIVES

Benjamin Franklin was the first American political cartoonist. (Flushed with his success in cutting a snake into eight parts with his mighty quill pen, he evolved an art career by creating subsequent drawings in the same vein.) Explanation by Dr. Franklin: "The Colonies (that is, Britannia's limbs) being severed from her, Britannia is seen lifting her eyes and mangled stumps to heaven; her shield, which she is unable to wield, lies useless by her side; her lance has pierced New England; the laurel branch has fallen from the hand of Pennsylvania; the English oak has lost its head, and stands a bare trunk, with a few withered branches; briers and thorns are on the ground beneath it; the British ships have brooms at their topmost heads, denoting their being on sale; and Britannia herself is seen sliding off the world (no longer able to hold its balance), her fragments over-spread with the label *Date obolum Belisario*" (Give a farthing to Belisarius).

Benjamin Franklin invented bifocals. (So myopic barbers would not need crop insurance and to protect farmers from myopic barbers.)

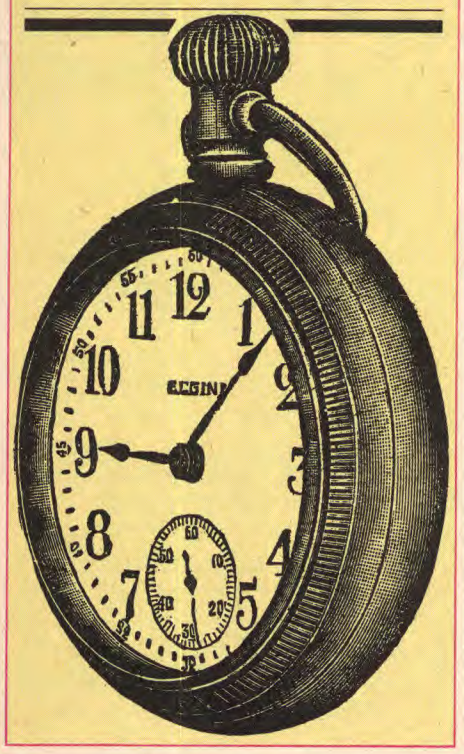
LIONEL KALISH

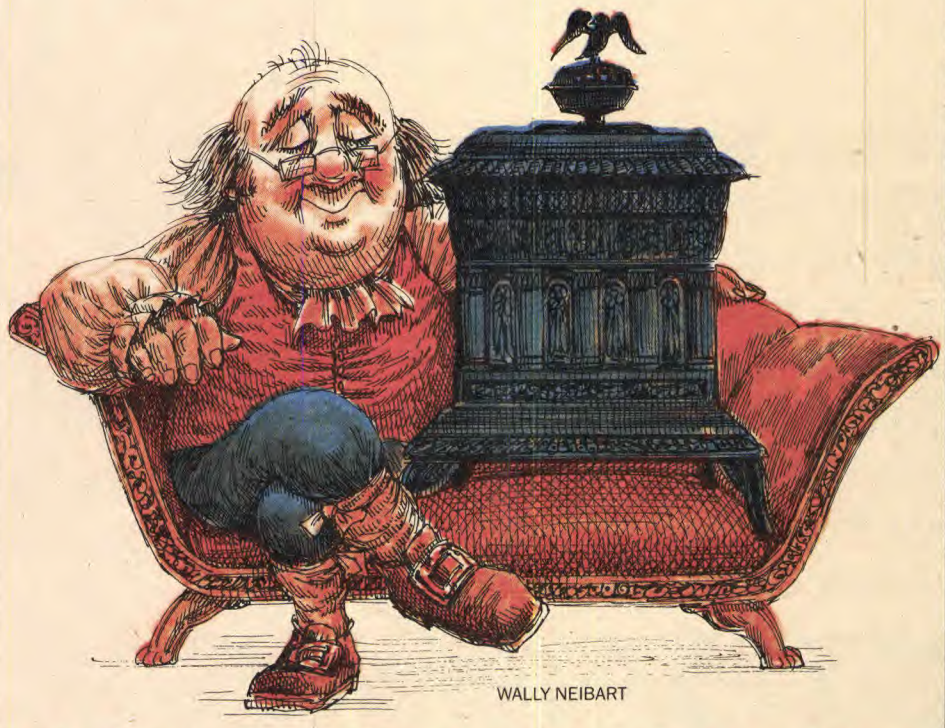


WALLY NEIBART

Benjamin Franklin invented the rocking chair. (In which he spent his declining years reclining; reminiscing about his illustrious past and contemplating his dim future.)

BENJAMIN FRANKLIN CREATED DAYLIGHT SAVINGS TIME. (WHICH GAVE HIM AN HOUR MORE OF DAYTIME TO WORK AND AN HOUR LESS OF NIGHT TIME TO GET INTO TROUBLE.)





WALLY NEIBART

Benjamin Franklin invented the Franklin stove, a metal heating device resembling an open fireplace but designed to be set out in a room. (The inspiration for this invention came from the fact that, occasionally, he had no love to keep him warm.)

BENJAMIN FRANKLIN WAS ONE OF THE FIRST POSTMASTERS GENERAL. (HE LICKED HIS OPPONENTS BY A SIZABLE MARGIN.)

LIONEL KALISH

UNTIL 1796 TENNESSEE WAS CALLED FRANKLIN. (FRANKLIN WAS CHANGED TO TENNESSEE FOR BUSINESS REASONS.)

BENJAMIN FRANKLIN, PHILANTHROPIST, CONTINUALLY GAVE OF HIMSELF TO THE POOR AND UNDERPRIVILEGED. (THIS ALTRUISTIC ACTIVITY STARTED AT THE AGE OF 8 WHEN RATHER THAN FEED A STALE LOAF OF BREAD TO THE FISHES, HE GAVE IT TO A NEEDY FAMILY.)

THE NEW YORK PUBLIC LIBRARY

THE NEW YORK PUBLIC LIBRARY

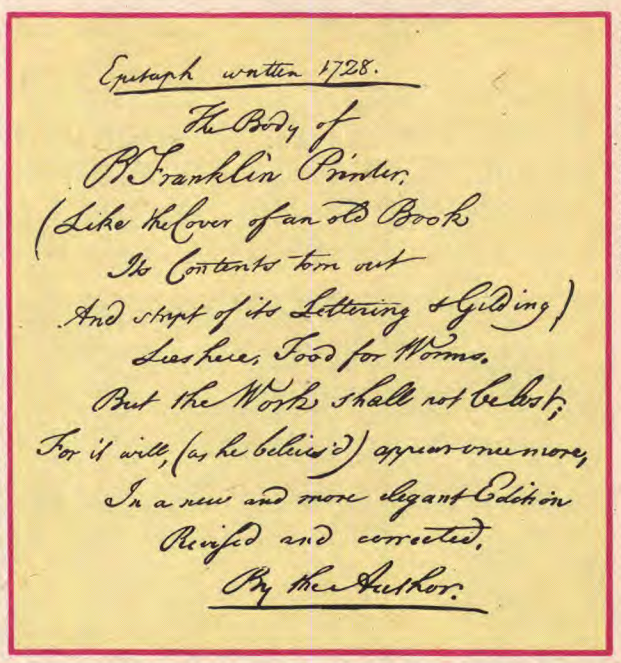
BENJAMIN FRANKLIN, PHILANDERER, WAS CONSIDERED THE FIRST PLAYBOY OF THE WESTERN WORLD, AS DEPICTED IN THIS PAINTING BY NORMAN ROCKWELL. (IF WE ARE TO BELIEVE HIS PLAYMATES AT THE COURTS OF GEORGE IN ENGLAND AND LOUIS IN FRANCE, FRANKLIN WAS FAR BETTER EQUIPPED TO CREATE *PLAYBOY* MAGAZINE THAN THE *SATURDAY EVENING POST.*)

Benjamin Franklin, America's foremost Renaissance man. (The caption on this picture says it all.) L'Amerique Independante, 1778, engraving by J.C. LeVasseur after Antoine Borel. A romanized Franklin protects an Indian maiden, America, who embraces the pedestal of a statue of Liberty. Minerva guards from above with sword and shield; Prudence stands at Franklin's shoulder and Courage threatens both Britain and Neptune, who have fallen into the water. Agriculture and Commerce, to the left, look on with pleasure.

THE NEW YORK PUBLIC LIBRARY

LIONEL KALISH

BENJAMIN FRANKLIN WAS ONE OF THE FIRST ADVOCATORS OF WOMEN'S LIBERATION. (HE TOOK HIS WIFE OUT OF THE KITCHEN AND PUT HER INTO HIS PRINT SHOP, WHERE SHE SEWED BINDINGS ON HIS PRINTED PAMPHLETS ALL DAY.) FRANKLIN SAID OF HIS WIFE, DEBORAH, SHOWN HERE STITCHING PAMPHLETS: "FRUGALITY IS AN ENRICHING VIRTUE; A VIRTUE I NEVER COULD ACQUIRE IN MYSELF, BUT I WAS ONCE LUCKY ENOUGH TO FIND IT IN A WIFE, WHO THEREBY BECAME A FORTUNE TO ME."



Epitaph written 1728.

The Body of
B. Franklin Printer,
(Like the Cover of an old Book
Its Contents torn out
And stript of its Lettering & Gilding)
Lies here, Food for Worms.
But the Work shall not be lost;
For it will, (as he believed) appear once more,
In a new and more elegant Edition
Revised and corrected.
By the Author.

THE NEW YORK PUBLIC LIBRARY

BENJAMIN FRANKLIN CREATED EPITAPHS. NOT ONLY DID HE WRITE AND DESIGN HIS FATHER'S TOMBSTONE, AMONG OTHERS, BUT HE WROTE THE ABOVE EULOGY FOR HIMSELF. (WE WONDER WHETHER HE WASN'T BETTER AT EPITHETS THAN EPITAPHS.)

Benjamin Franklin, the famous somniac, could turn off at the drop of a pin. He was known to fall asleep, at a moment's notice, whenever anybody was expressing views contrary to his own. (It is generally accepted that the term "take five" comes from Franklin's slumbering ability, one of his favorite accomplishments.)

THE NEW YORK PUBLIC LIBRARY

BENJAMIN FRANKLIN INVENTED THE HARMONICA, WHICH HE PLAYED WITH CONSUMMATE VIRTUOSITY. IT WAS MADE OF GLASS JARS, EACH HAVING A DIFFERENT TONAL QUALITY. (NOT TO BE CONFUSED WITH THE MOUTH ORGAN; THIS ONE WAS PLAYED WITH BOTH HANDS AND FEET.)

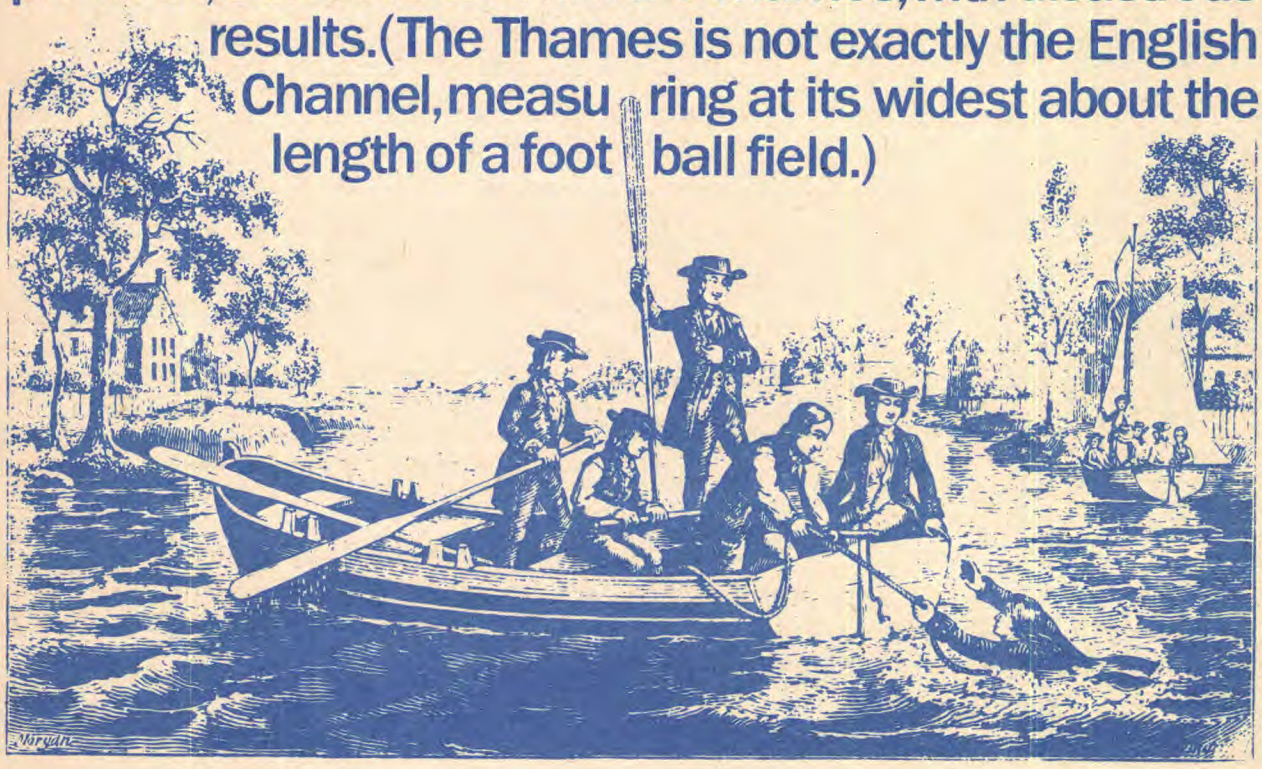
RHODA SPARBER

THE BETTMANN ARCHIVES

THE BETTMANN ARCHIVES

Benjamin Franklin, the linguist, could speak many languages fluently, having been taught by the best female minds in Europe. (This proved an absolute necessity in attempting to communicate with their husbands. However, Franklin flunked Latin since it is not a language in common usage and there were no Latin ladies adept in this tongue.)

Benjamin Franklin, the swimmer. Noted for his athletic prowess, Ben tried to swim the Thames, with disastrous results. (The Thames is not exactly the English Channel, measu ring at its widest about the length of a foot ball field.)



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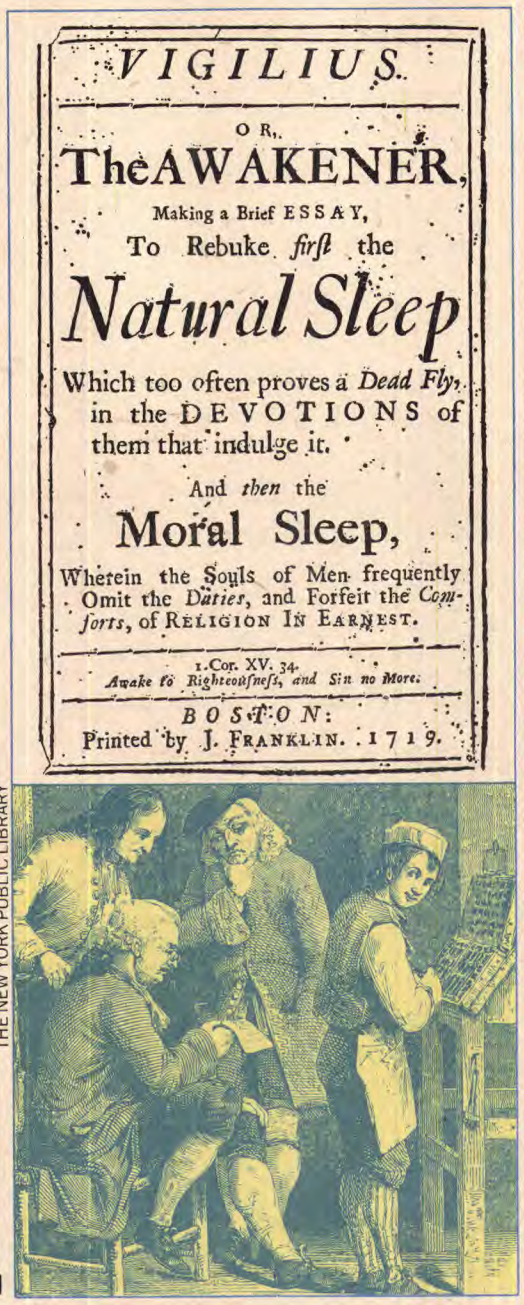
There has never been a definitive interpretation of this picture. It is not known whether Franklin was being led into his house by his irate wife after a night of carousing or whether he was being ushered into the house of representatives.

THE BETTMANN ARCHIVES



VIGILIUS.

OR,

The AWAKENER,

Making a Brief ESSAY,

To Rebuke *first* the

Natural Sleep

Which too often proves a *Dead Fly*, in the DEVOTIONS of them that indulge it.

And *then* the

Moral Sleep,

Wherein the Souls of Men frequently Omit the *Duties*, and Forfeit the *Comforts*, of RELIGION IN EARNEST.

1. Cor. XV. 34.
Awake to Righteousness, and Sin no More.

BOSTON:
Printed by J. FRANKLIN. 1719.

THE NEW YORK PUBLIC LIBRARY

Franklin was America's most famous printer. At the age of 14 he created, set type for, and printed this design. (Which accounts for the lousy letterspacing. What do you expect from a 14-year-old kid?)

BENJAMIN FRANKLIN CREATED THE FIRST LENDING LIBRARY (AND WAS THUS INADVERTENTLY RESPONSIBLE FOR DOG-EARS).

THE BETTMANN ARCHIVES

Benjamin Franklin, delivery boy. As a youth, working in his father's print shop, Franklin delivered the finished products to his father's customers and at the same time, extolled the virtues of their flourishing printing business to anyone within earshot. He thus became America's first and youngest P.R. man. (He also took advantage of this activity to sell his ballads, which earned him the reputation for being the best pre-pubescent balladeer in the country.)

THE BETTMANN ARCHIVES

BENJAMIN FRANKLIN INVENTED THE LIGHTNING ROD. THE FIRST ONE TO BE INSTALLED WAS AT THE HOME OF BENJAMIN WEST. (TO THIS DAY IT IS NOT KNOWN WHETHER THE LIGHTNING HIT THE ROD OR THE HOUSE.)

LIONEL KALISH

Just Published, for 1733:
POOR RICHARD: An ALMANACK

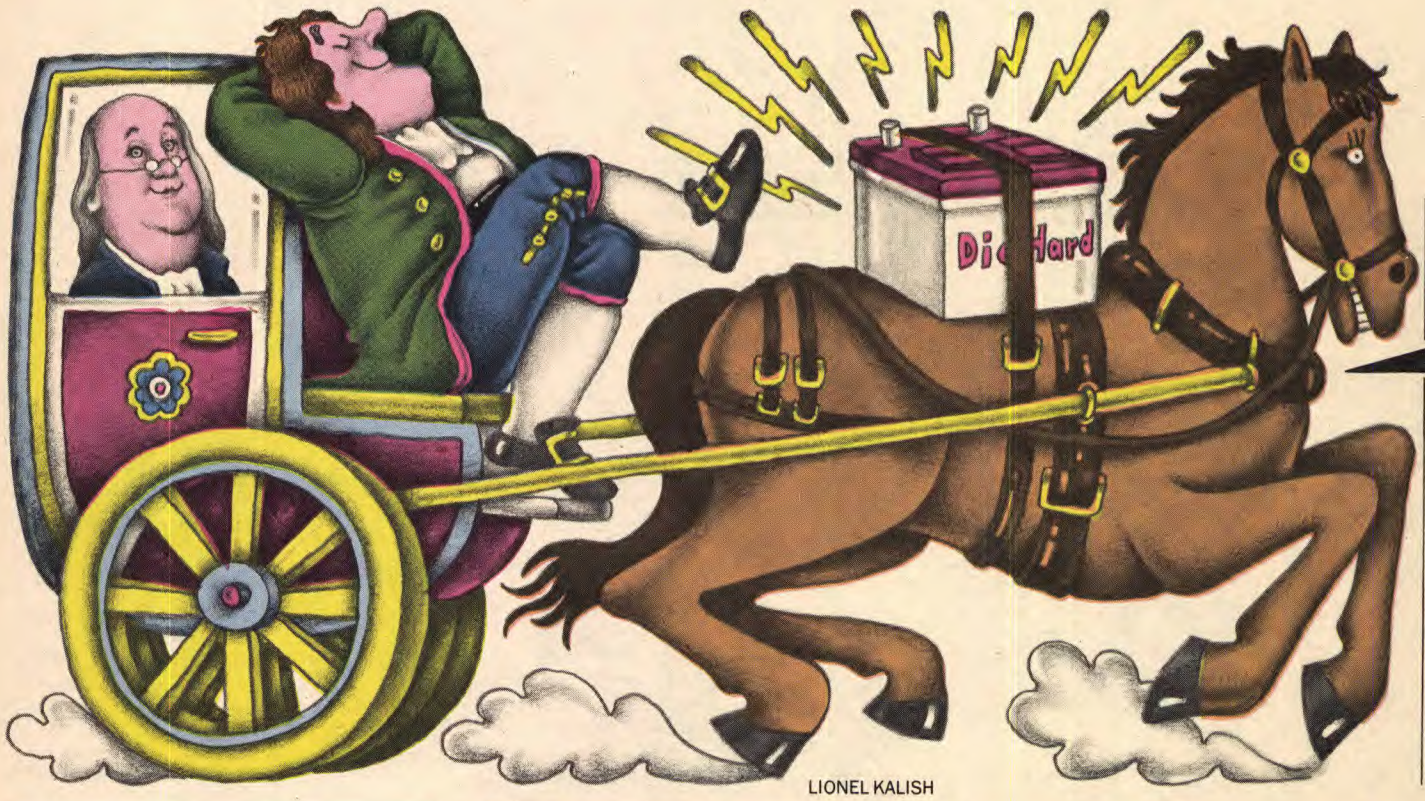
containing the Lunations, Eclipses, Planets Motions and Aspects, Weather, Sun and Moon's rising and setting, Highwater, &c. besides many pleasant and witty Verses, Jests and Sayings, Author's Motive of Writing, Prediction of the Death of his Friend Mr. *Titan Leeds*, Moon no Cuckold, Batchelor's Folly, Parson's Wine and Baker's Pudding, Short Visits, Kings and Bears, New Fashions, Game for Kisses, Katherine's Love, Different Sentiments, Signs of a Tempest, Death a Fisherman, Conjugal Debate, Men and Melons, *H.* the Prodigal, Breakfast in Bed, Oyster Lawsuit, &c. By *RICHARD SAUNDERS*, Philomath. Printed and sold by *B. Franklin*, Price 3 *s.* 6 *d.* per Dozen. Of whom also may be had Sheet Almanacks at 2 *s.* 6 *d.*

THE BETTMANN ARCHIVES

THE BETTMANN ARCHIVES

Benjamin Franklin was America's first advertising creative director. He wrote and designed ads for his publication, Poor Richard's Almanac. (If his talents were available today, to judge from the above ad, his experience as a delivery boy would serve him better in his quest for a job at Doyle, Dane and Bernbach. No need to worry, Helmut.)

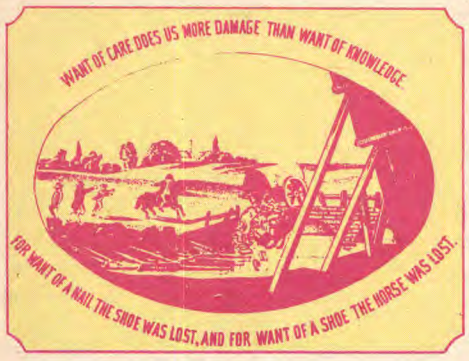
BENJAMIN FRANKLIN, PROOFREADER. (HE WAS LIVING PROOF OF HIS NEED TO INVENT BIFOCALS.)

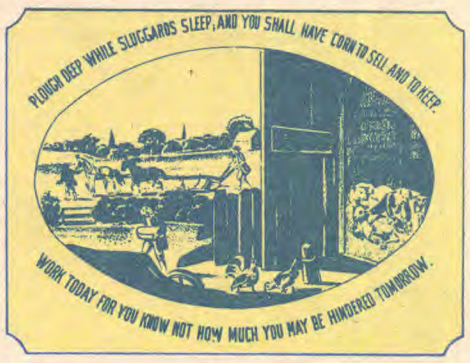


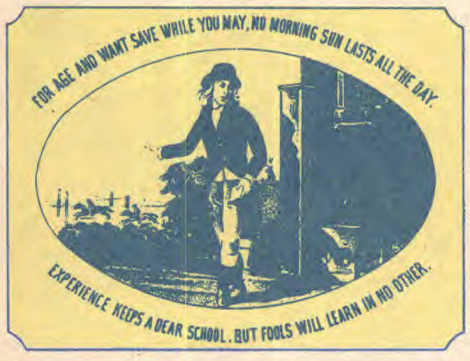
LIONEL KALISH

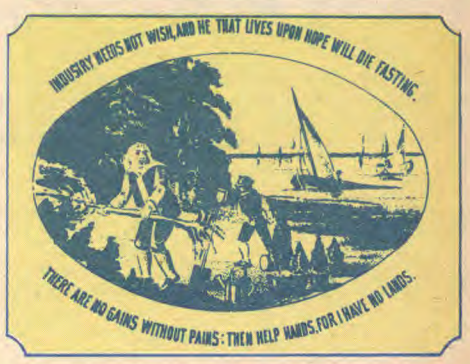
BENJAMIN FRANKLIN INVENTED THE ELECTRIC BATTERY. (IT IS PRESUMED THAT THE EXPRESSION "HORSEPOWER" WAS COINED AS A RESULT OF THE PROPELLING ACTION OF THIS INVENTION.)

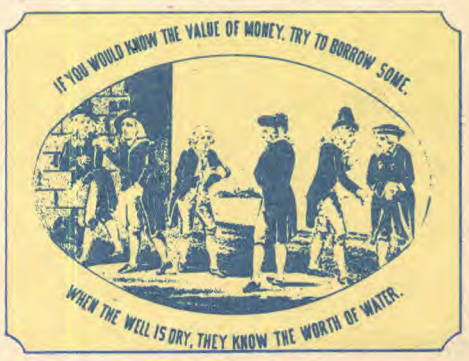
BENJAMIN FRANKLIN, PHILOSOPHER, ILLUSTRATOR. ART DIRECTOR, GENIUS. (IN THE PAGES OF **POOR RICHARD'S ALMANAC,** FRANKLIN WROTE, DESIGNED AND ILLUSTRATED HIS PEARLS OF WISDOM. MOSTLY ORIGINAL, SOME OF THEM PROVED TO BE PASTE.)











THE BETTMANN ARCHIVES

WALLY NEIBART

BENJAMIN FRANKLIN WAS AMERICA'S FIRST MANUFACTURER OF PLAYING CARDS. (PROBABLY INFLUENCED BY HIS CLOSE ASSOCIATION WITH KINGS, HIS CLOSER ASSOCIATION WITH QUEENS, AND HIS INVOLVEMENT WITH JACKS-OF-ALL-TRADES, AMONG OTHER JOKERS.)

BENJAMIN FRANKLIN, THE FINANCIAL ADVISER, CREATED THE REBUS TO BEST IMPART HIS WISDOM TO NEEDY BUSINESSMEN. (NEEDLESS TO SAY, WHILE TRYING TO DECIPHER THIS UNIQUE FORM OF COMMUNICATION, MOST OF THEM WENT BANKRUPT.)

THE BETTMANN ARCHIVES

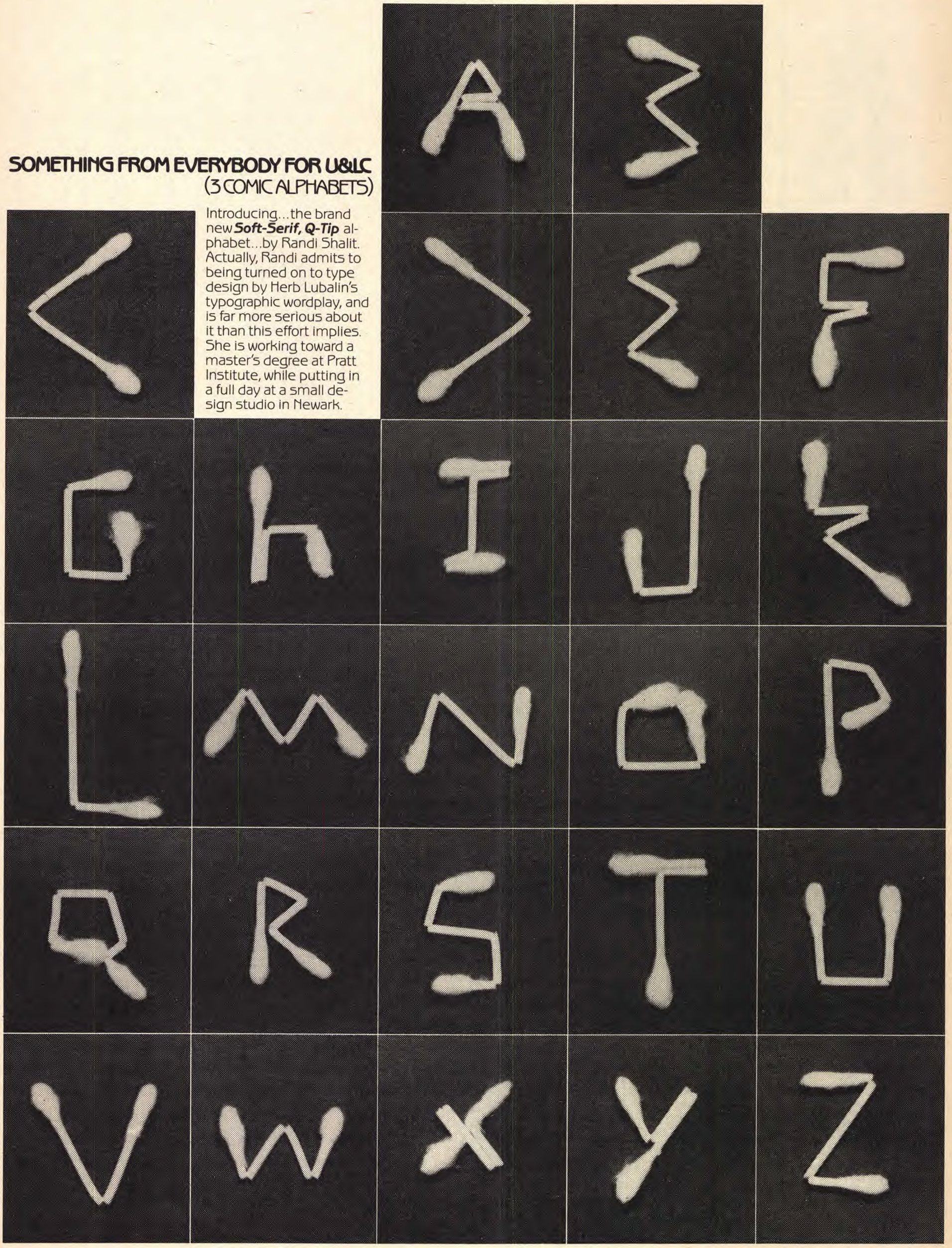
THE BETTMANN ARCHIVES

BENJAMIN FRANKLIN, ELECTRICIAN, DISCOVERED THE RELATIONSHIP BETWEEN LIGHTNING AND ELECTRICITY. (IT IS COMMON KNOWLEDGE THAT ONE DAY HIS WIFE TOLD HIM TO GO FLY A KITE. HE DID. IN SO DOING HE BECAME THE FIRST PERSON TO USE A KEY FOR ANYTHING OTHER THAN OPENING DOORS, AN ACTIVITY IN WHICH HE HAD A GOOD DEAL OF EXPERIENCE.)

Benjamin Franklin was the founder of the Saturday Evening Post. He created this illustrated weekly magazine in 1728. (Herb Lubalin owes Ben a debt of gratitude. If it wasn't for Franklin, Norman Rockwell's painting of Herb redesigning the Post would never have appeared on a 1961 cover, and thus Herb's image would not have been preserved for posterity.)

SOMETHING FROM EVERYBODY FOR U&LC
(3 COMIC ALPHABETS)

Introducing...the brand new ***Soft-Serif, Q-Tip*** alphabet...by Randi Shalit. Actually, Randi admits to being turned on to type design by Herb Lubalin's typographic wordplay, and is far more serious about it than this effort implies. She is working toward a master's degree at Pratt Institute, while putting in a full day at a small design studio in Newark.



This delightful alphabet, called ***Handset Machine Bold,*** *was submitted by Steven Bennett, a senior graphic design student at Pratt Institute in Brooklyn, New York, who also works as a freelance designer.* ***Handset*** *grew out of a class assignment that involved combining a human element with a typeface.*

Denise Brunkus calls this her ***Mother Goose alphabet.*** *It was originally designed in full color as initial letters for rhymes such as Little Bo Peep and Humpty Dumpty, among others. The inspiration for this creation came from her proximity to illuminated manuscripts when she worked at the Cleveland Museum of Art, and the final product constituted her senior thesis at the Cleveland Institute of Art. The soft, pliable, luscious forms embodied in her letters stem from her disposition towards soft sculpture. This alphabet also exists as soft sculpture, brooches and rubber stamps.*

THIS ARTICLE WAS SET IN ITC BENGUIAT GOTHIC AND ITALIC

Belwe CONDENSED
The bold condensed lines of this popular Roman style don't hide the underlying romantic flavor of the design.

Bembo
Always a good choice for text, Bembo is now looking at home in display settings.

Clearface HEAVY CONDENSED
A popular headline Roman, it offers pleasing balance and color in a heavy, condensed format.

Eurostile BOLD
The strong solid look of Eurostile is further enhanced in this weight.

GALLIA
Light and frothy, the perfect accompaniment to light hearted designs.

Helvetica MEDIUM EXTENDED
The beat goes on with yet another version to mix into your Helvetica repertoire.

Helvetica MEDIUM REVERSED
Useful when lettering is viewed through a clear surface like acrylic or glass.

Palatino ITALIC SWASH CAPS
This font of swash caps can be used to add that hand lettered look to Palatino settings.

Park Avenue
A workhorse among scripts, Park Avenue is a traditional choice for formal settings.

Romic LIGHT
Romic MEDIUM
Romic BOLD
Romic EXTRA BOLD
A new concept in Roman typefaces, its unusual serif construction and stylish indents produce a pleasing blend of the classic and contemporary. Designed by the Letraset Type Design Studio.

BALLOON DROP SHADOW
The disciplined character construction retains enough of a casual character to be light and immediate.

I.T.C. Zapf Chancery MEDIUM
I.T.C. Zapf Chancery MED ITALIC
I.T.C. Zapf Chancery DEMI
I.T.C. Zapf Chancery BOLD
An elegant interpretation of a Chancery script. There are many swash characters and a good selection of alternate ligatures. A remarkable palette for the creative typographer.

Croissant
Weight distribution and "stencil breaks" make Croissant one of a kind.

FRANKFURTER HIGHLIGHT
The highlight feature adds a glossy effect to this popular style.

Gillies GOTHIC LIGHT
The 1930's feel is complemented by the design's ability to be tightly set.

Harlow SOLID
Another period piece, Harlow has been the inspiration for many hand styled settings.

Roman Script
The joining elements on many of the characters allow it to be set in script fashion.

Get your own copy of the new 32 page Letraset Supplement. In addition to showing full fonts of each typeface, there are new Letratone sheets, Projectable products, Letrapaque Masking Film and many other graphic aids illustrated. Ask your Letraset Dealer for a copy or send us the coupon.

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TRY SOME

SWEET-TREATS

FROM LETRASET

SKILLS FOR HIRE*

AIRBRUSH STUDENT RECEIVES GOOD-NATURED CRITIQUE FROM LOU DORFSMAN.

CBS's DORFSMAN CAPTIVATES CAMPUS

FORT LAUDERDALE — Louis Dorfsman, Senior Vice President and Creative Director, Advertising and Design, for CBS/Broadcast Group, held a special two-day seminar in January with students and faculty at the Art Institute of Fort Lauderdale. The noted designer took time out from his busy schedule at CBS in New York to travel to the Fort Lauderdale school and act in his capacity as a member of The Design Schools Board of Advisors.

Dorfsman toured the Art Institute, lectured and conducted workshops. He stressed the importance of thorough training in the mechanical skills — an area in which many art students are lacking, but which is stressed at The Design Schools. He also spoke about one of his favorite topics: type. "If you expect to make a decent living in this field," he pointed out, "you've first got to learn the fundamentals of typography."

A highlight of the visit was Dorfsman's slide presentation and film, "25 Years at CBS in Retrospect," which detailed his kaleidoscopic career that has embraced everything from environmental design, to network print ads and spot commercials, to books, packaging, exhibits and architectural graphics.

WEBERLEIN ON THE JOB AT GULF.

TEXAS GRAD BEGINS PUBLISHING CAREER

HOUSTON — Fresh from his training at the Art Institute of Houston, Advertising Design major David Weberlein has landed a job in the publishing industry. David works in the art department of the book division of Gulf Publishing, doing production on books and journals, such as *World Oil* and *Ocean Industries*. "I love it here," he says. "Everyone is friendly and encouraging. I feel like I want to learn *everything*. And in this company, the longer I'm here, the more I'll get to do."

Advertising Design student Martin Miller executed this sleek scissors logo as a class project at the Colorado Institute of Art. Logos and corporate identity are part of The Design Schools' curriculum.

GRAPHICS TRAINING AIDS INTERIORS GRAD

ATLANTA—Cindy Mattevi graduated less than a year ago from the Art Institute of Atlanta and after a whirlwind nine months with the interior design firm of Vantosh and Cohen, she's now in business for herself with a growing list of clients. As a student, Cindy began freelancing for graphic designer Rosita Farrell, for whom she did graphic and fashion design, as well as interiors. A good designer can move from

MATTEVI AT WORK ON RESTAURANT DESIGN.

one field to another, and Cindy credits her success to keeping one thing foremost in her mind: "Whatever you're doing," she says, "you've got to design around your client's needs." Among her many jobs, Cindy is particularly pleased with the exteriors/interiors of Atlanta restaurant Carlos McGee's and with her supervision and partial design (for Vantosh and Cohen) of showrooms at the new Atlanta Apparel Mart, which was designed by famous architect John Portman.

***The Design Schools**

Art Institute of Atlanta
Art Institute of Fort Lauderdale
Art Institute of Houston
Art Institute of Philadelphia
Art Institute of Pittsburgh
Colorado Institute of Art

A series of programs and seminars featuring noted designers, artists and film makers will be given at intervals in key American cities. Sponsored by The Design Schools and local art directors clubs, the programs will be announced by mail in various local areas. Watch for your invitation.

Graduates of The Design Schools have had 24 months of intensive, specialized preparation in a variety of skills, including: advertising design, typography, photography, illustration, drawing, perspective, lettering, airbrush, package design, multimedia, animation, mechanicals, pre-separation and many others. They are prepared to work productively for you.

Edward A. Hamilton, Design Director **11**
The Design Schools
Pan Am Building, Suite 256, East Mezzanine
200 Park Avenue
New York, N.Y. 10017

I would like to know more about The Design Schools graduates. ☐
I don't have immediate need, but please keep me advised. ☐
Include me on your invitation list for seminars and programs. ☐

Name: _____ **Position:** _____

Company _____ **Phone: (___)** _____

Address _____ **City:** _____ **State** _____ **Zip:** ____

Skills of special interest to me: _____

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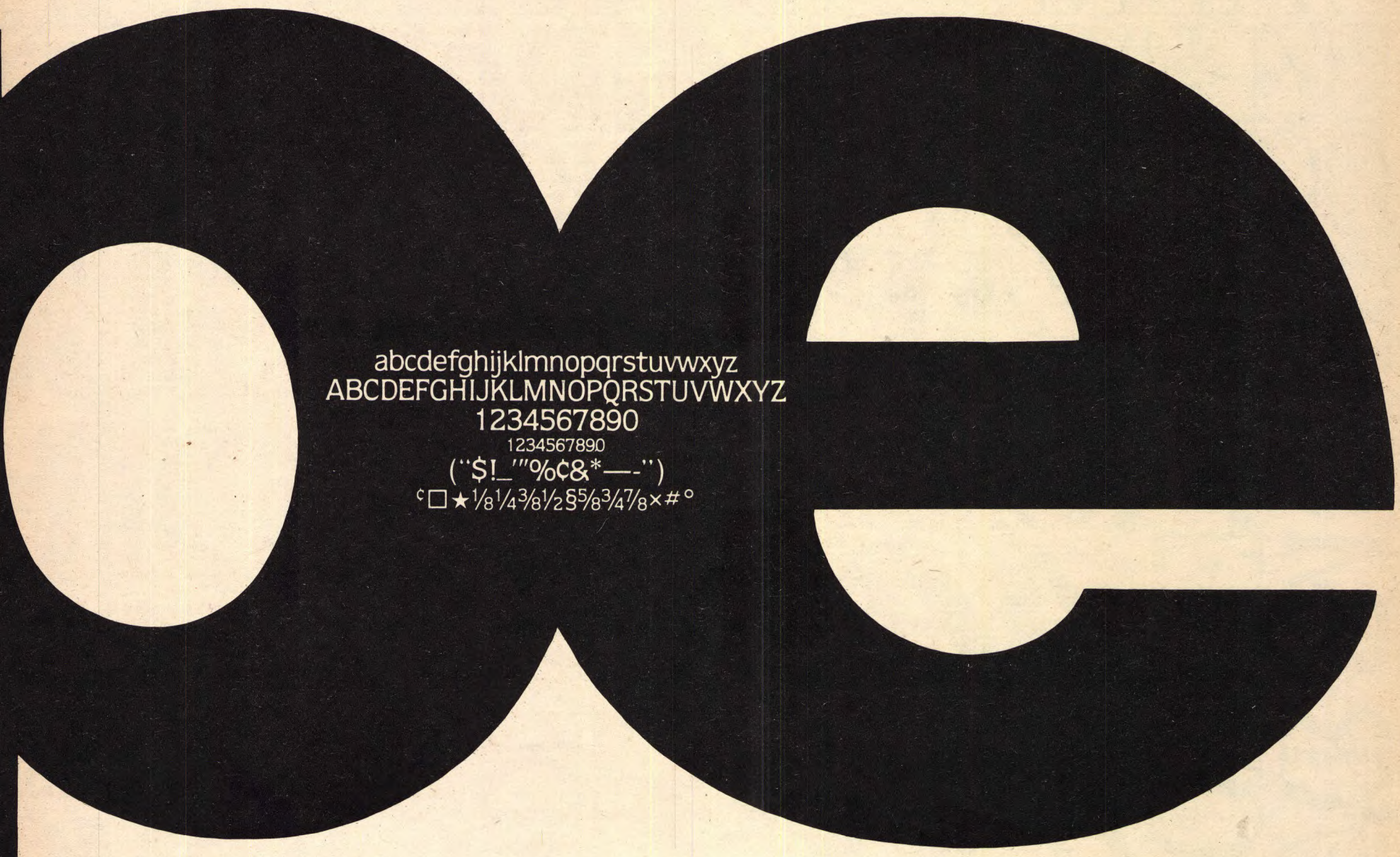
More than 500 typefaces. We've assembled a library of over 500 of the most popular typefaces available today, including most ITC faces.

You'll be able to choose from a wide variety of styles, from traditional to the most modern. We offer styles for every kind of job, including scripts, novelty faces, and even reverses.

And we're always adding new faces to our library. So you'll be keeping up with the latest trends in typographic design.

Foreign languages, special characters. Our type



styles are available in all Latin-based languages. Plus other languages like Hebrew, Greek and Arabic, and others.

You'll also be able to choose from thousands of special characters that meet every typographic need: scientific, math and engineering.

We have TV channel symbols and astrological symbols. And symbols for crossword puzzles, bridge and chess. If we don't have the characters you need, we'll create them for you.

Each of our type discs has four typefaces. You can choose from our enormous selection of standard type discs. Or, if you want a different combination, we'll make up a disc with any four faces from our library.

Putting it all together. When you put one of our type discs into one of our phototypesetters, you'll see real typographic power and flexibility at work. You'll be able to set type in sizes from 5½ to 74 points. You'll be able to change typefaces at the push of a button. And you'll have a combination of styles and sizes that's hard to beat. For example, with our Comp/Edit system you get 138 sizes and 16 fonts on-line. That's 2,208 fonts accessible on-line!

But we offer more than flexibility. We offer you top quality, too. Our characters are designed to give optimum reproduction in the full range of sizes from 5½ to 74 points.

The standard width characteristics of each style are built into the type disc. But in addition, our flexible system takes into consideration the fact that there are many variables that often make it desirable to depart from "normal" spacing on some jobs. So we give you complete, easy control of letterfit to suit esthetic considerations, and to suit tight copyfitting conditions. Simple routines for white space reduction and expansion alter the set width of any face in use, while the mortise routine affords complete control of the fit of any character combinations.

So all your jobs will have the professional look you want.

The Type Express. In addition to more than 500 typefaces, top-quality type and precise control of design, we'll give you the kind of service you need to help you meet your deadlines.

We know that you often need a new typeface in a hurry. We meet that need with our special priority service. We call it Type Express.

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Now you know why we're leaders in type: more than 500 type faces, design flexibility, typesetting power and super service. To top it all off, you'll be amazed at our low cost-per-font.

There's more. Just turn the page.

Varityper
the Informationists.

Here's the AM Varityper type library: more than 500 typefaces,

Albertus Light
Albertus
Albertus Bold
Alte Schwabacher
Alternate Gothic #1
Alternate Gothic #2
Alternate Gothic #3
ITC American Typewriter Light
ITC American Typewriter Light Condensed
ITC American Typewriter Medium
ITC American Typewriter Medium Condensed
ITC American Typewriter Bold
ITC American Typewriter Bold Condensed
Andover
Andover Italic
Andover Demi Bold
Andover Demi Bold Italic
Aurora Bold Condensed

ITC Avant Garde Gothic Extra Light
ITC Avant Garde Gothic Extra Light Oblique
ITC Avant Garde Gothic Book
ITC Avant Garde Gothic Book Oblique
ITC Avant Garde Gothic Book Condensed
ITC Avant Garde Gothic Medium
ITC Avant Garde Gothic Medium Oblique
ITC Avant Garde Gothic Medium Condensed
ITC Avant Garde Gothic Demi
ITC Avant Garde Gothic Demi Oblique
ITC Avant Garde Gothic Demi Condensed

ITC Avant Garde Gothic Bold
ITC Avant Garde Gothic Bold Oblique
ITC Avant Garde Gothic Bold Condensed
Bank Script
Baskerville
Baskerville Italic
Baskerville Bold
Baskerville Bold Italic
ITC Bauhaus Light
ITC Bauhaus Medium
ITC Bauhaus Demi
ITC Bauhaus Bold
Bembo
Bembo Italic
Bembo Bold
Bembo Bold Italic
ITC Benguiat Book
ITC Benguiat Book Italic
ITC Benguiat Book Condensed

ITC Benguiat Book Condensed Italic
ITC Benguiat Medium
ITC Benguiat Medium Italic
ITC Benguiat Medium Condensed
ITC Benguiat Medium Condensed Italic
ITC Benguiat Bold
ITC Benguiat Bold Italic
ITC Benguiat Bold Condensed
ITC Benguiat Bold Condensed Italic
ITC Benguiat Gothic Book
ITC Benguiat Gothic Book Italic
ITC Benguiat Gothic Medium
ITC Benguiat Gothic Medium Italic
ITC Benguiat Gothic Bold

ITC Benguiat Gothic Bold Italic
ITC Benguiat Gothic Heavy
ITC Benguiat Gothic Heavy Italic
Berner Italic
Berner Demi Bold
Bernhard Fashion
Bernhard Modern Roman
Bernhard Modern Italic
Bernhard Modern Bold
Bernhard Modern Bold Italic
Bernhard Tango
Bodoni Book
Bodoni Book Italic
Bodoni
Bodoni Italic
Bodoni Bold
Bodoni Bold Italic
Ultra Bodoni
Ultra Bodoni Italic
ITC Bookman Light

ITC Bookman Light Italic
ITC Bookman Medium
ITC Bookman Medium Italic
ITC Bookman Demi
ITC Bookman Demi Italic
ITC Bookman Bold
ITC Bookman Bold Italic
Broadway
Broadway Bold
Broadway In-Line
Brody
Brush
ITC Busorama Light
ITC Busorama Medium
ITC Busorama Bold
Calligraphiques Noires
Camelot
Camelot Italic
Camelot Bold
Candida
Candida Italic
Candida Demi Bold

Candida Bold
Cartier
Cartier Italic
Caslon #471
Caslon Italic #471
Caslon #540
Caslon Italic #540
Caslon Antique
Caslon Openface
Century Expanded
Century Expanded Cancelled
Century Expanded Underlined
Century Expanded Italic
Century Expanded Bold
Century Expanded Bold Cancelled
Century Expanded Bold Italic
Century Expanded Bold Italic Cancelled
Century Nova
Century Nova Italic
Century Oldstyle

Century Oldstyle Italic
Century Oldstyle Bold
Century Oldstyle Bold Italic
Chelmsford
Chelmsford Italic
Chelmsford Medium
Chelmsford Medium Italic
Chelmsford Demi Bold
Chelmsford Demi Bold Italic
Cheltenham Medium
Cheltenham Medium Italic
Cheltenham Medium Condensed
Cheltenham Bold
Cheltenham Bold Italic
Cheltenham Bold Condensed
Cheltenham Bold Outline
Clarendon
Clarendon Italic
Clarendon Bold
Clearface
Clearface Italic

Cloe
Colonial
Colonial Italic
Colonial Bold
Colonial Extra Bold
Commercial Script
Cooper Black
Cooper Black Italic
Copperplate Gothic Light
Copperplate Gothic Light Condensed
Copperplate Gothic Heavy
Copperplate Gothic Heavy Condensed
Coronet
Coronet Bold
Crown
Crown Condensed
Crown Bold
Crown Bold Condensed
Deepdene
Deepdene Italic

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including most ITC faces. All available in foreign languages, too.

Deepdene Bold
DeVinne
DeVinne Italic
DeVinne Bold
DeVinne Bold Italic
Digital No. 1
Digital No. 2
Dom Casual
Dom Diagonal
Dom Bold
Dom Diagonal Bold
Empira
Empira Bold
Engravers Roman
Engravers Bold
Engravers Text
Eurostile
Eurostile Extended
Eurostile Bold
Eurostile Bold Extended
ITC Eras Light
ITC Eras Book
ITC Eras Medium
ITC Eras Demi
ITC Eras Bold
ITC Eras Ultra
Excelsior Gothic Light
Excelsior Gothic Bold
Flemish
Folio Light
Folio Light Italic
Folio Light Condensed
Folio Medium
Folio Medium Italic
Folio Medium Condensed
Folio Bold
Folio Bold Italic
Folio Bold Condensed
Folio Extra Bold
Folio Extra Bold Italic
Folio Extra Bold Condensed
Formal Script
Francine
Franklin Gothic
Franklin Gothic Italic
Franklin Gothic Condensed
Franklin Gothic Condensed Italic
ITC Franklin Gothic Book
ITC Franklin Gothic Book Italic
ITC Franklin Gothic Medium
ITC Franklin Gothic Medium Italic
ITC Franklin Gothic Demi
ITC Franklin Gothic Demi Italic
ITC Franklin Gothic Heavy
ITC Franklin Gothic Heavy Italic
Fredrika
Friz Quadrata
Friz Quadrata Bold
Futura Light
Futura Book
Futura Book Italic
Futura Medium
Futura Demi Bold
Futura Extra Bold
Garamond
Garamond Italic
Garamond Bold
Garamond Bold Italic
ITC Garamond Light
ITC Garamond Light Italic
ITC Garamond Light Condensed
ITC Garamond Light Condensed Italic
ITC Garamond Book
ITC Garamond Book Italic
ITC Garamond Book Condensed
ITC Garamond Book Condensed Italic
ITC Garamond Bold
ITC Garamond Bold Italic
ITC Garamond Bold Condensed
ITC Garamond Bold Condensed Italic
ITC Garamond Ultra
ITC Garamond Ultra Italic
ITC Garamond Ultra Condensed
ITC Garamond Ultra Condensed Italic
Gill Sans
Gill Italic
Gill Bold
Gill Kayo
Gothic Outline
Goudy Catalogue
Goudy Catalogue Italic
Goudy Oldstyle
Goudy Oldstyle Italic
Goudy Bold
Goudy Bold Italic
Hanover
Hanover Italic
Hanover Demi Bold
Hanover Demi Bold Italic
Haverhill
Haverhill Italic
Haverhill Demi Bold
Helanna Script
Hellenic Wide
Heritage
Highland
Highland Italic
Highland Bold
Hobo
Horace Light
Horace
Horace Bold
Huxley Vertical
Italia Book
Italia Medium
Italia Bold
Janson
Janson Italic
ITC Kabel Book
ITC Kabel Medium
ITC Kabel Bold
ITC Kabel Ultra
Kartoon
Kartoon Bold
Kaylin Script
Kompakt
ITC Korinna Regular
ITC Korinna Kursiv Regular
ITC Korinna Bold
ITC Korinna Kursiv Bold
ITC Korinna Extra Bold
ITC Korinna Kursiv Extra Bold
ITC Korinna Heavy
ITC Korinna Kursiv Heavy
Law Italic
Lectura Roman
Lectura Italic
Lectura Demi Bold
Liberty
Libra
Libra Bold
Lightline Gothic
ITC Lubalin Graph Book
ITC Lubalin Graph Medium
ITC Lubalin Graph Demi
ITC Lubalin Graph Bold
Mediaeval Roman
Mediaeval Italic
Mediaeval Bold
Mediaeval Bold Italic
Megaron Extra Light
Megaron Extra Light Italic
Megaron Light
Megaron Light Italic
Megaron Light Condensed
Megaron Light Condensed Italic
Megaron Medium
Megaron Medium Italic
Megaron Medium Condensed
Megaron Medium Condensed Italic
Megaron Medium Extra Condensed
Megaron Medium Extended
Megaron Bold
Megaron Bold Italic
Megaron Bold Outline
Megaron Bold Reverse
Megaron Bold Condensed
Megaron Bold Condensed Reverse
Megaron Bold Extended
Megaron Extra Bold
Megaron Extra Bold Italic
Megaron Extra Bold Reverse
Megaron Extra Bold Condensed
Megaron Extra Bold Condensed Reverse
Megaron Extra Bold Extended
Murray Hill
Murray Hill Bold
News Gothic
News Gothic Italic
News Gothic Condensed
News Gothic Condensed Italic
News Gothic Extra Condensed
News Gothic Bold
News Gothic Bold Italic
News Gothic Bold Condensed
ITC Newtext Book
ITC Newtext Book Italic
ITC Newtext Demi
ITC Newtext Demi Italic
ITC Novarese Book
ITC Novarese Book Italic
ITC Novarese Medium
ITC Novarese Medium Italic
ITC Novarese Bold
ITC Novarese Bold Italic
ITC Novarese Ultra
Nuptial Script
OCR-A
OCR-B
Olive Light
Olive
Olive Medium
Olive Bold
Park Avenue
Parsons
Parsons Bold
Peignot Light
Peignot
Peignot Bold
Perpetua
Perpetua Italic
Perpetua Bold
Perpetua Bold Italic
Plantin
Plantin Italic
Plantin Bold
Plantin Bold Italic
P.T. Barnum
ITC Quorum Book
ITC Quorum Medium
ITC Quorum Bold
ITC Quorum Black
Repro Script
Schoolbook
Schoolbook Cancelled
Schoolbook Italic
Schoolbook Bold
Schoolbook Bold Italic
ITC Serif Gothic Light
ITC Serif Gothic Regular
ITC Serif Gothic Bold
ITC Serif Gothic Extra Bold
Souvenir Light
Souvenir Light Italic
Souvenir
Souvenir Italic
Souvenir Demi Bold
Souvenir Demi Bold Italic
Souvenir Bold
Souvenir Bold Italic
Souvenir Bold Outline
Souvenir Bold Italic Outline
Speedball
Standard Typewriter
Stencil
Studio
Studio Bold
Stymie Light
Stymie Light Italic
Stymie Medium
Stymie Medium Italic
Stymie Bold
Stymie Bold Italic
Stymie Bold Condensed
Techno Light
Techno Light Italic
Techno Medium
Techno Medium Italic
Techno Medium Condensed
Techno Bold
Techno Bold Italic
Techno Bold Condensed
Techno Extra Bold
Techno Extra Bold Italic
Techno Extra Bold Condensed
Techno Black
Techno Black Condensed
ITC Tiffany Light
ITC Tiffany Medium
ITC Tiffany Demi
ITC Tiffany Heavy
Times Roman
Times Italic
Times Bold
Times Bold Italic
Univers Light
Univers Light Italic
Univers Light Condensed
Univers Light Condensed Italic
Univers Medium
Univers Medium Italic
Univers Medium Condensed
Univers Medium Condensed Italic
Univers Bold
Univers Bold Italic
Univers Bold Condensed
Univers Bold Condensed Italic
Univers Extra Bold
Van Dijck
Van Dijck Italic
Walbaum
Walbaum Italic
Walbaum Demi Bold
Wedding Text
Weiss Roman
Weiss Italic
Weiss Bold
Weiss Extra Bold
Windsor Light
Windsor Light Condensed
Windsor
Windsor Elongated
Wintergreen
ITC Zapf Book Light
ITC Zapf Book Light Italic
ITC Zapf Book Medium
ITC Zapf Book Medium Italic
ITC Zapf Chancery Light
ITC Zapf Chancery Light Italic
ITC Zapf Chancery Medium
ITC Zapf Chancery Medium Italic
ITC Zapf Chancery Demi
ITC Zapf Chancery Bold
Apla Greek
Apla Greek Bold
Armenian
Armenian Italic
Bayaan
Bayaan Bold
Cyrillic Megaron Medium
Cyrillic Megaron Medium Italic
Cyrillic Megaron Bold
Cyrillic Times Roman
Cyrillic Times Italic
Cyrillic Times Bold
David
David Bold
Devanagari
Devanagari Bold
Frank Ruehl
Frank Ruehl Bold
Greek Souvenir
Greek Souvenir Inclined
Greek Souvenir Demi Bold
Greek Souvenir Bold
Greek Times Roman
Greek Times Italic
Greek Times Bold
Greek Univers Medium
Greek Univers Medium Italic
Greek Univers Bold
Greek Univers Bold Italic
Gurmuhki
Gurmuhki Bold
Hadassah
Hadassah Bold
Hebrew
Thai

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The American Horticultural Society has nearly 10,000 members.

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But like the Bull Valley Garden Club, we don't have all that many. Just 56, to be exact.

And that's no coincidence, at all.

We're small because every prospective ATA member is carefully screened for their ability to meet standards in typesetting technology, work quality, service and business ethics.

10,000 prospects. But of those who have applied, only 56 currently meet those standards.

The ATA. We set standards for the people who set type.

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250

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That's the number of typefaces we've added to our library in 1979. Two hundred and fifty timely designs that bring the Compugraphic library of faces to over 1000.

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Turn the page and take a look at the seventy-two new typefaces that we've just released. They're available now through your local Compugraphic typographer.

Cg compugraphic
Compugraphic Corporation
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Telephone (617) 944-6555

...and we're still

Antique Olive Light
Antique Olive Italic
Antique Olive Medium It.
Antique Olive Wide
Antique Olive Condensed
Antique Olive Bold Condensed
Antique Olive Nord
Antique Olive Nord It.
Camelot
Camelot Italic
Camelot Regular
Camelot Regular Italic
Camelot Bold
Camelot Extrabold
Camelot Black
Camelot Condensed
Camelot Regular Condensed
Camelot Regular Condensed Italic
Camelot Bold Condensed

Camelot Extrabold Condensed
Clarendon Book Condensed
English Times Roman Condensed
English Times Condensed Italic
English Times Bold Condensed
English Times Bold Condensed Italic
Franklin Wide Italic
Franklin Extra Condensed Italic
Garth Graphic
WITH SMALL CAPS
Garth Graphic Italic
Garth Graphic Bold
Garth Graphic Bold Italic
Garth Graphic Extrabold
Garth Graphic Condensed
Garth Graphic Bold Condensed
Gill Sans Light Condensed
Gill Sans Medium Condensed
Gill Sans Bold Condensed

This group of faces represents our newest designs. They are all currently available from your local Compugraphic typographer. Write for a free type specimen booklet today.

going strong!

Gill Sans Ultra Outline
Goudy Heavyface
Goudy Heavyface Italic
Goudy Heavyface Condensed
Helios Rounded Light
Helios Rounded Light Italic
Helios Rounded
Helios Rounded Italic
Helios Rounded Bold
Helios Rounded Bold Italic
Helios Rounded Semibold
Helios Rounded Semibold It.
Hobo Medium
Hobo Bold
Hobo Extrabold
Hobo Outline
Mallard II
WITH SMALL CAPS
Mallard Italic II

Mallard Bold II
Mallard Bold Italic II
ITC Novarese Book
WITH SMALL CAPS
ITC *Novarese Book Italic*
ITC Novarese Medium
WITH SMALL CAPS
ITC *Novarese Medium Italic*
ITC Novarese Bold
ITC *Novarese Bold Italic*
ITC Novarese Ultra
Stymie Light Condensed
Stymie Medium Condensed
ENGRAVERS ROMAN
Flemish Script II
Florentine Script II
Venetian Script II
Snell Roundhand
Wedding Text

Cg compugraphic
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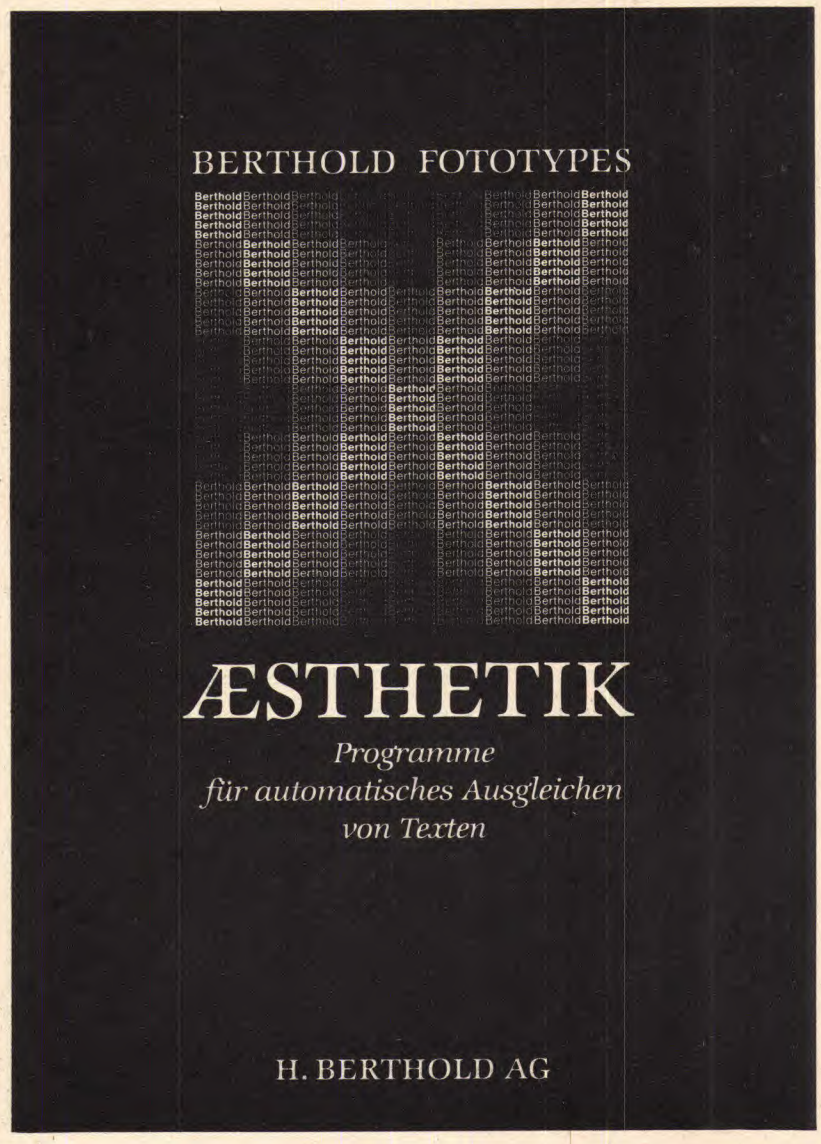
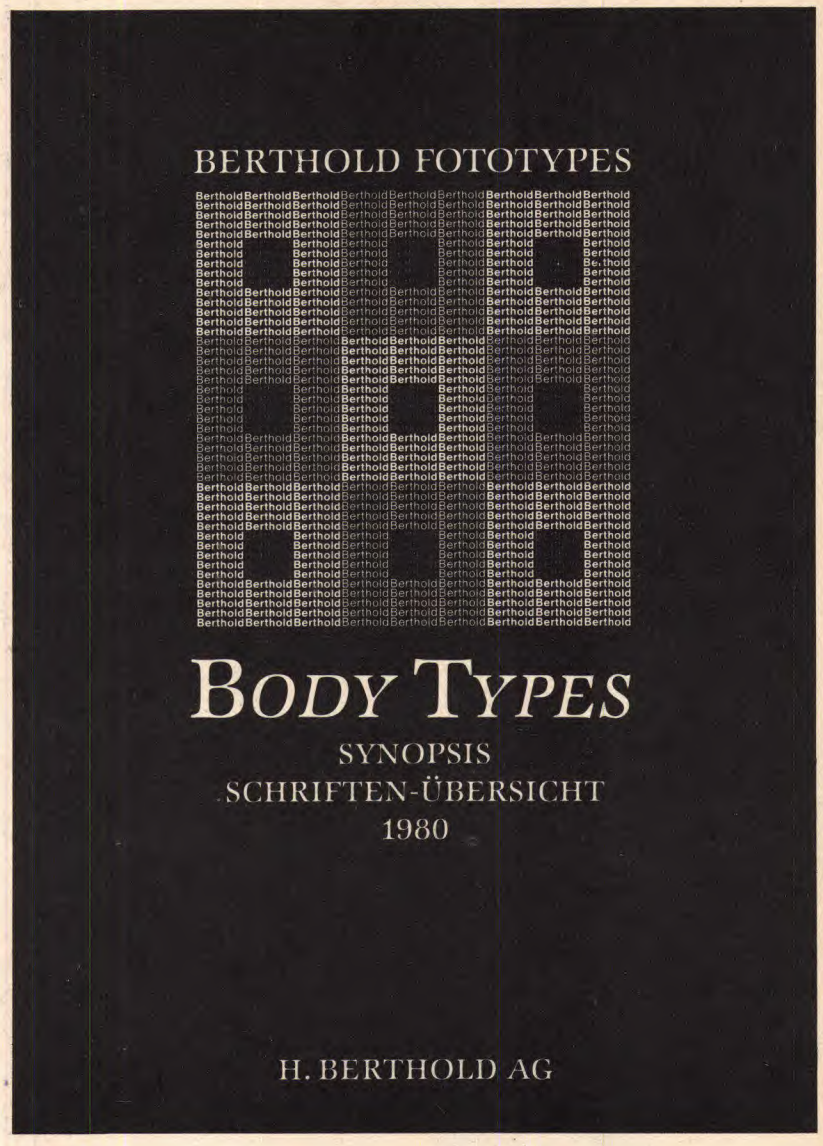
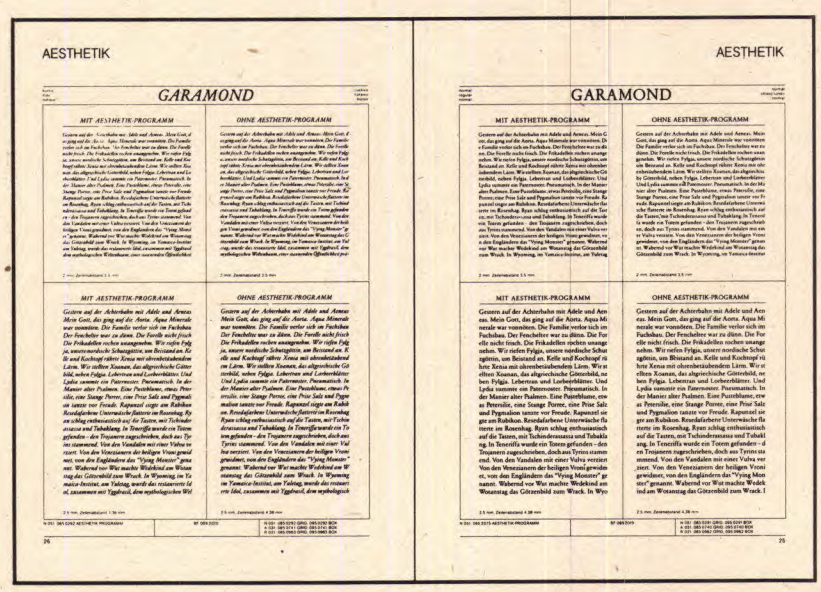


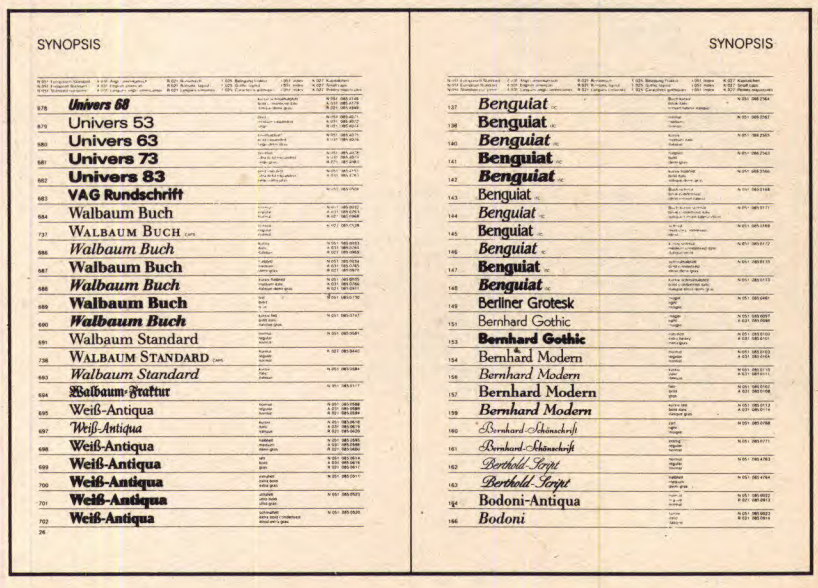




①

Index of all typefaces which can be kerned automatically with the "aesthetik program."

This summary illustrates the effect of the "aesthetik program" with a comparison shown between kerned and regular text. When using this program the quality of the setting is clearly improved without losing speed through manual adjustment.

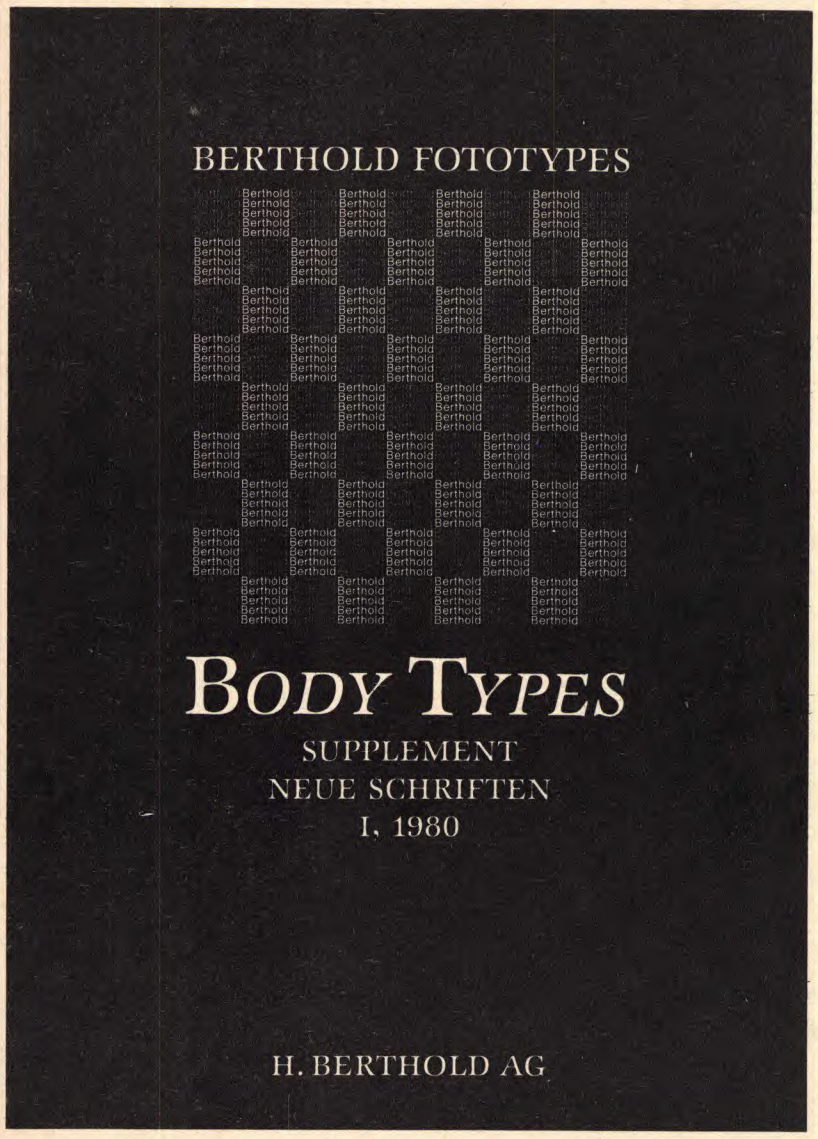


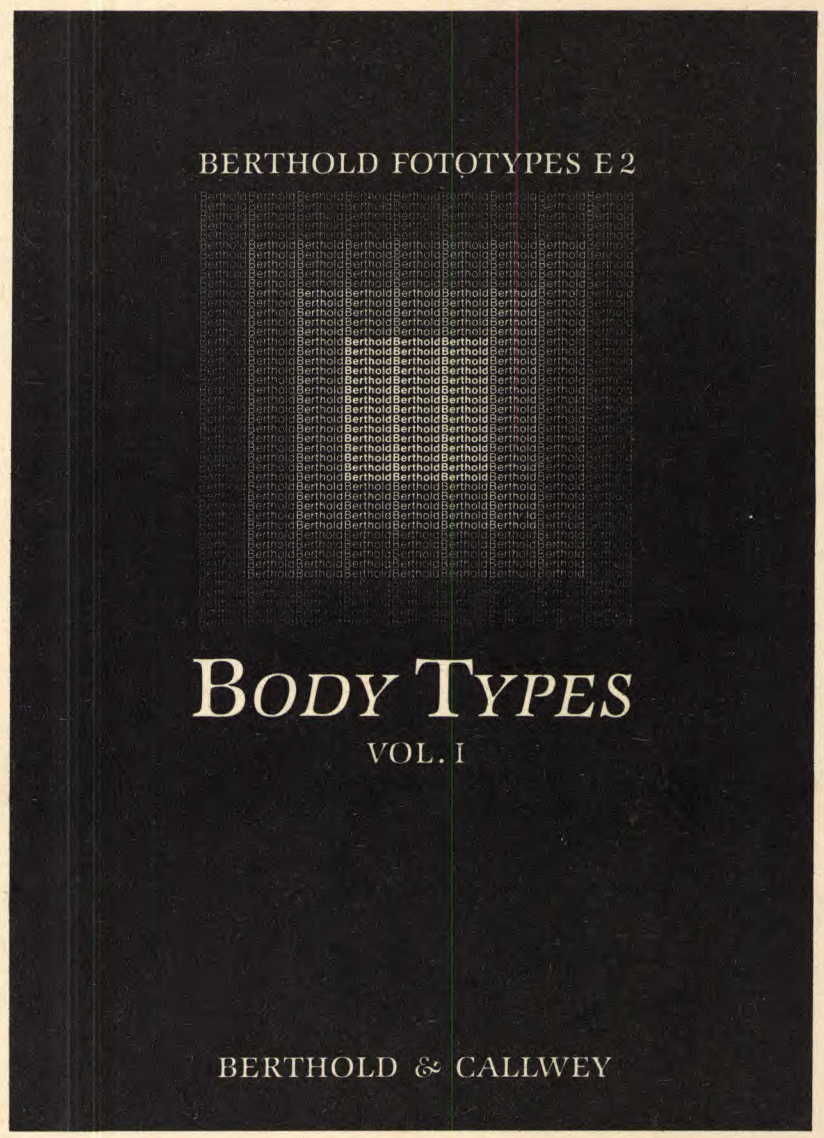
②

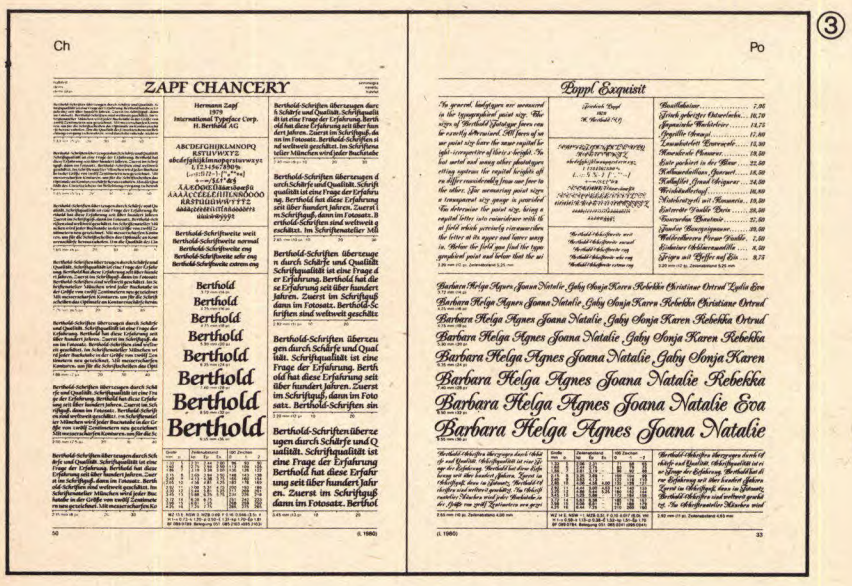
Up-to-date text summary with over 600 text fonts for Berthold area composition systems.

This collection includes everything important in the history of typographic art; the unchanged still valid creations of the past as much as the complete International Typeface Corporation program. The rich library of handed down hot metal faces as much as the colorful palette of the Berthold-exclusive faces.

quality phototypesetting







③

First supplement (addendum) includes over forty type texts with full page and double page illustrations.

The first supplement includes typical faces for your new concepts: Berliner Grotesk, an old advertising face with high appeal, first time for phototypesetting; the ITC Clearface Series; Plantin, a classical, clear workface; Zapf Chancery, an accentuated calligraphically oriented typeface family; the Block, the Poppl Exquisit, etc., etc...

Never before has Berthold offered such current and detailed information as shown in "Berthold Fototypes E 2"

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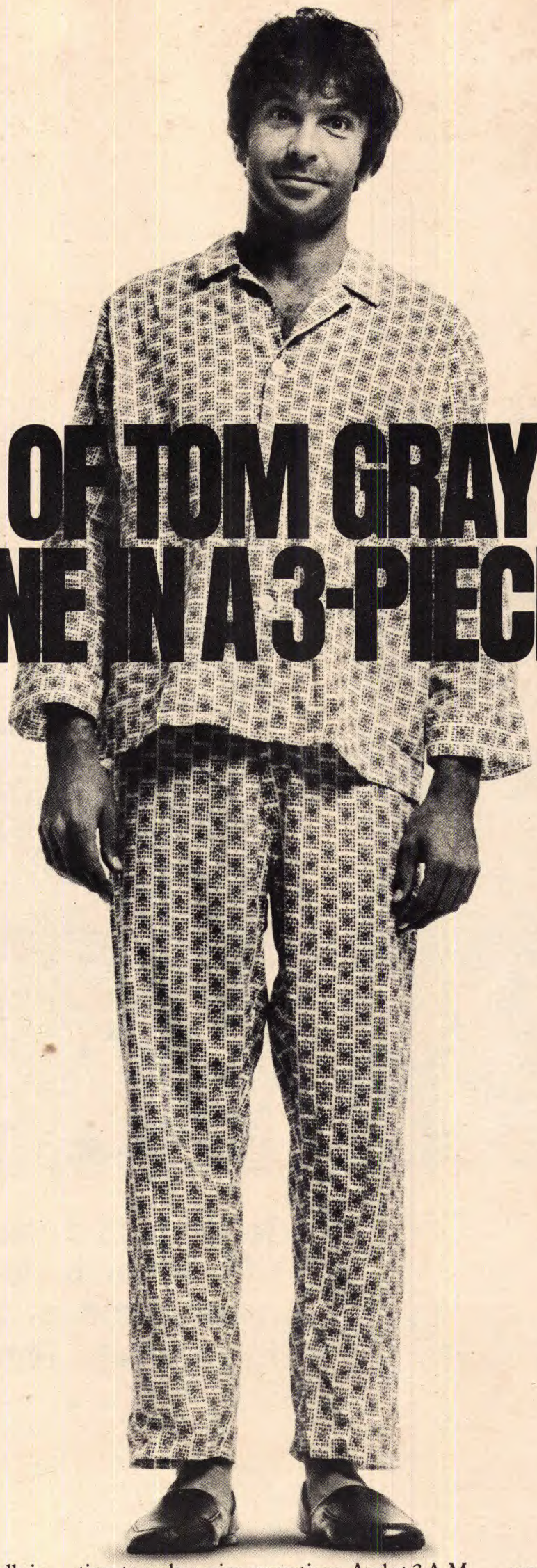

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abcdefghijklmnopqrstuvwxyz1234567890

ITC Franklin Gothic Demi Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

ITC Franklin Gothic Heavy Italic
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abcdefghijklmnopqrstuvwxyz1234567890

ITC Franklin Gothic Book
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abcdefghijklmnopqrstuvwxyz

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Icone series

Icone 55 Adrian Frutiger sees Icone as an incised typeface. The swelling curve of the stroke is naturally produced in the process of carving. Icone takes the idea of a swelling stroke further than Optima. The asymmetrical curves that replace serifs suggest the movement of writing. The texture of the light face is particularly dynamic yielding a faintly dotted texture unique to this typeface, a different texture for the typographer that in no way damages readability. It is not every day that a texture as strong as Icone can be introduced in a typeface that reads so well in small sizes.

Icone 45
Icone 55
Icone 65
Icone 85

Icone 45 ABCDW abcdefg

Icone 55 ABCDEFGHI
JKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Icone 56 abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Icone 66 ***abcdefghijklmnopqrstuvwxyz***
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Icone 65 **ABCDEFGHIJKLMNOPQRSTUVWXYZ**
abcdefghijklmnopqrstuvwxyz

Icone 85 **ABCDW abcdefg**

Icone 46 *ABCD*
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Icone 86 **ABCD**
abcdefg

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If you saw it there,
you can have it here.

Peripatetic specifier saw **Icone**
over tea and toast
and about 35,000 feet of North Atlantic airspace.
(It was a morning flight from Orly
and the article wasn't that interesting . . .)
But, Icone! Perfect.
Now, where does she get it set
once she's jet-lagged back to the office?

ITC Franklin Gothic was splurged
onto gorgeous street graphics in Frankfurt.
Wunderbahr!

Mind reeling with fresh prose
who do you suppose our Teutonic specifier
will call in Washington, D.C.
to get the text of his next ad set?

The world is getting smaller.

Our library is getting bigger.

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But it's already there.

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of what type
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find your favorite face.

These faces available throughout the
world from all the V-I-P typesetters
subscribing to
Mergenthaler Linotype's
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Icone 55
Icone 56

Icone 45
Icone 46

Icone 65
Icone 66

Icone 85
Icone 86

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Goudy Catalogue

ABC QRSTU

libra light
abcdefghijklm
nopqrstuvwxyz

Goudy Heavyface
abcdefg HIJKLM

SHOTGUN BLACK
shotgun

Arrow ABCDEFC
abcdefghijklm
nopqrstuvwxyz

Gill Sans Extra Bold Condensed

Sprint ***ABCDEFGH***
abcdefghijklmnop

ABC
abcdefgh

Goudy Handtooled

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The **Goudy** gang is taking over Grand Rapids:
let's see, there's **Catalogue, Handtooled, Heavyface** and his brother, **Heavyface Italic.**
Libra Light is taking off in San Luis Obispo.
Gadzooks! **Gill Sans Extra Bold Condensed.** Period.
Sirhcih, Ga. setting **Shotgun? Shotgun Blanks** too.
Not to worry, they've got **Shotgun.** That's New York.
Would you believe **Sprint** in St. Louis?
And how about **Arrow** in Irondequoit? That's New York.
All of these faces are "out there".
(Some are even starting their own towns . . .)
But where do you get them?

TypoPlus 4 Display

These faces available throughout the world
from all the V-I-P typesetters subscribing to
Mergenthaler Linotype's
TypoPlus 4 program.

Yes, but where can you get these faces?

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Goudy Heavyface Italic

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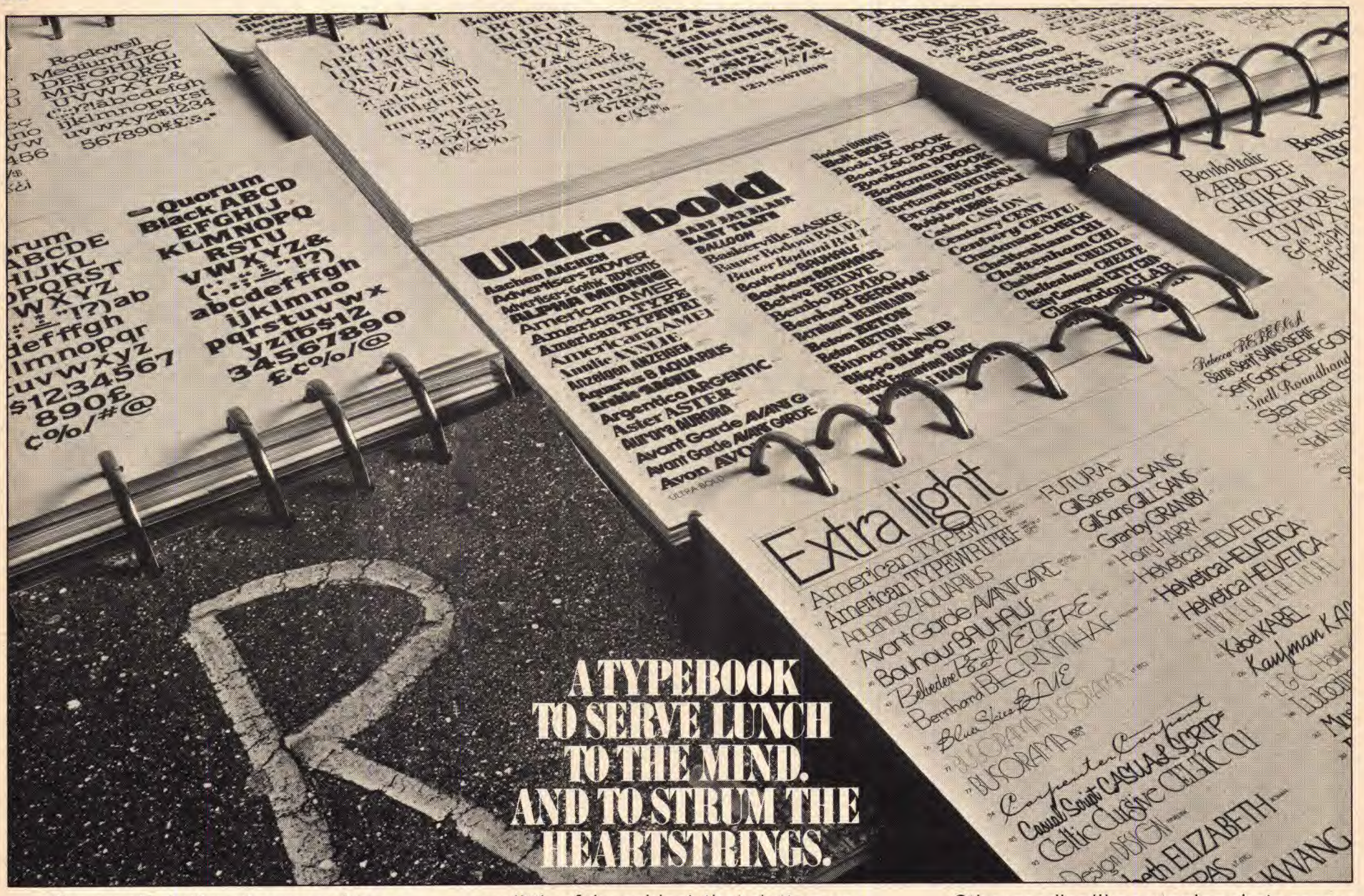

If you really believe it, you ought to speak up about it, right? O.K., here goes. *This is the greatest photolettering book ever produced.* Ah, that felt good.

It works brilliantly on two levels. It is the ultimate headline selecting *tool* and it is *beautiful.*

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Starting with the tool aspect, consider the cross indexing. There's a 28 page alphabetical one liner and a 36 page categorical one liner. Both set larger than any we've seen. Also an 18 page index.

With 1160 full alphabets (and there is very little of the schlock that clutters up many type books) there simply is nothing in photo display land this complete.

Or this beautiful.

If you've lost some of the old thrill you felt back in school when you opened a big type book, we bet this one will revive it.

The indexes are magnificently intricate. The full alphabets are big enough to *see.* And setting them in clumps does wonderful things. Some you would never think of using will vibrate with life.

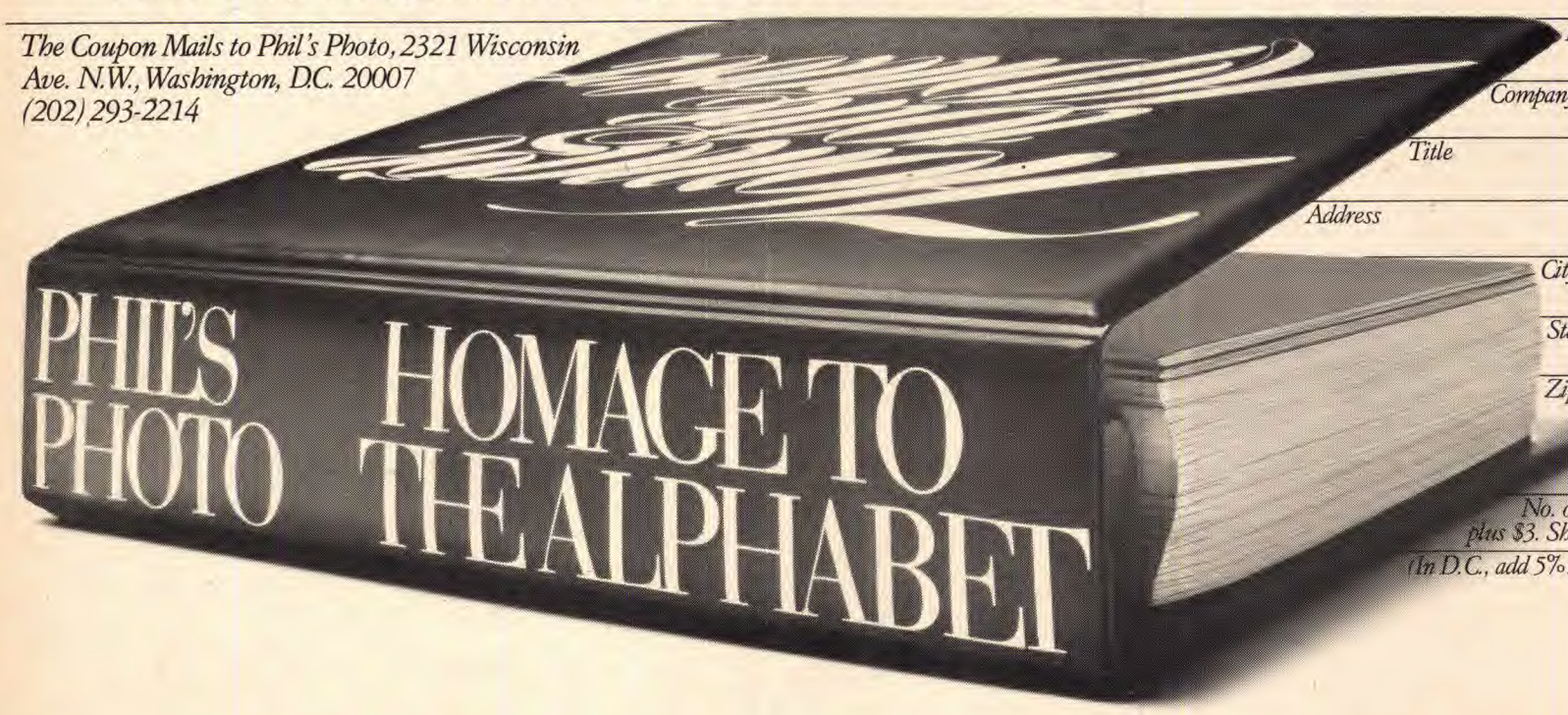
The printing is repro quality on coated stock. Quality control is, to say the least, meticulous. You could easily shoot from the book for last minute corrections.

Other goodies like a running photo essay on good old U.S.A. environmental graphics, mostly by John Burwell, add spice.

You ask, who is this upstart Phil's Photo and how can they lay claim to producing the world's greatest headline book? We're a group of lovers of type who also make money setting it. We planned this book as a very comprehensive thanks for our customers – mostly in the D.C./Baltimore area. When we saw it coming together, we knew we really had something, so we upped the printing and we're offering them for forty-eight dollars which is actually our *cost.*

After all, it couldn't hurt to get our name around a bit.

The Coupon Mails to Phil's Photo, 2321 Wisconsin Ave. N.W., Washington, D.C. 20007
(202) 293-2214



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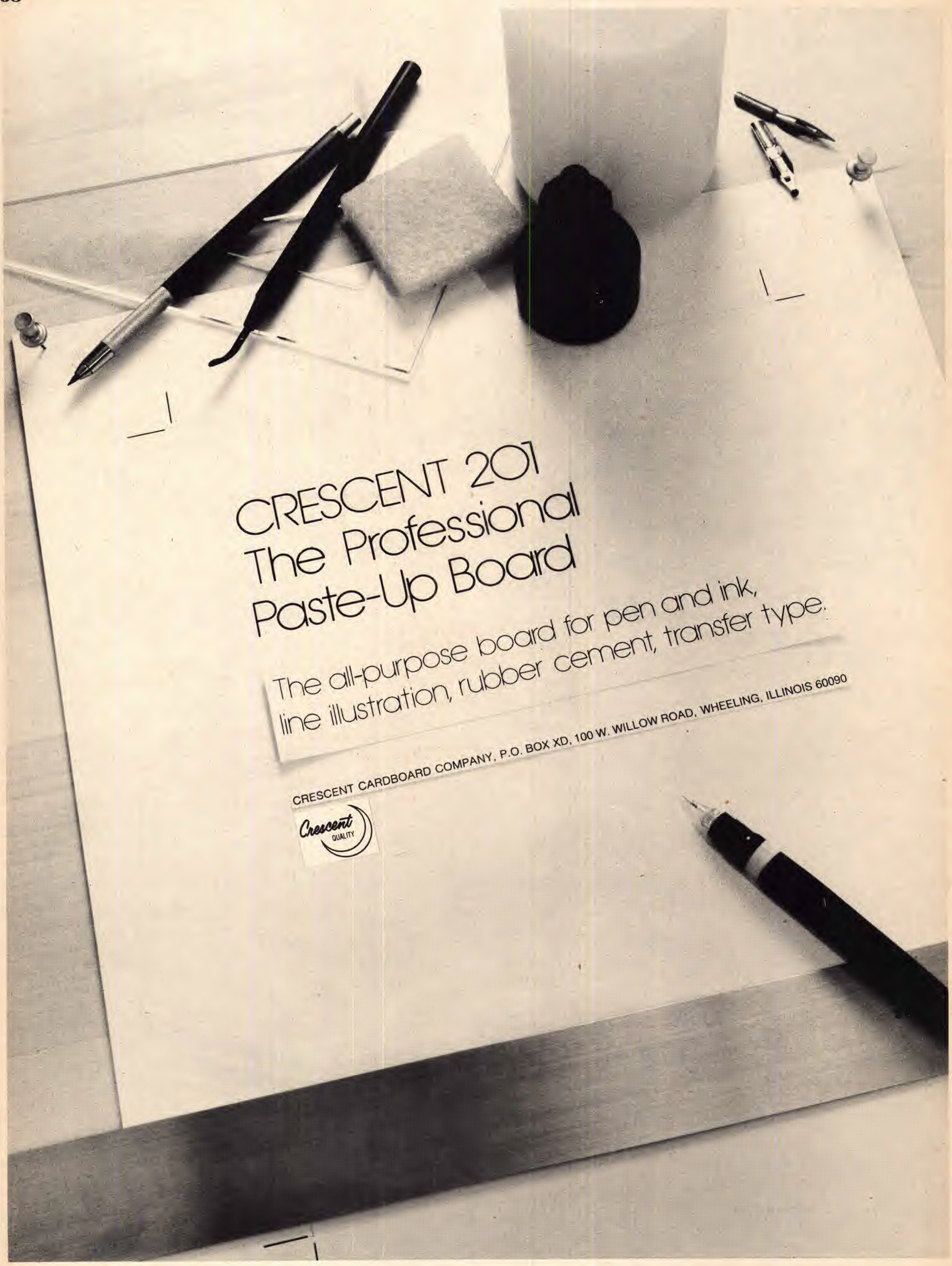
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The Juliet Music School

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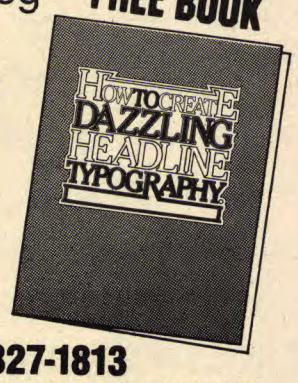

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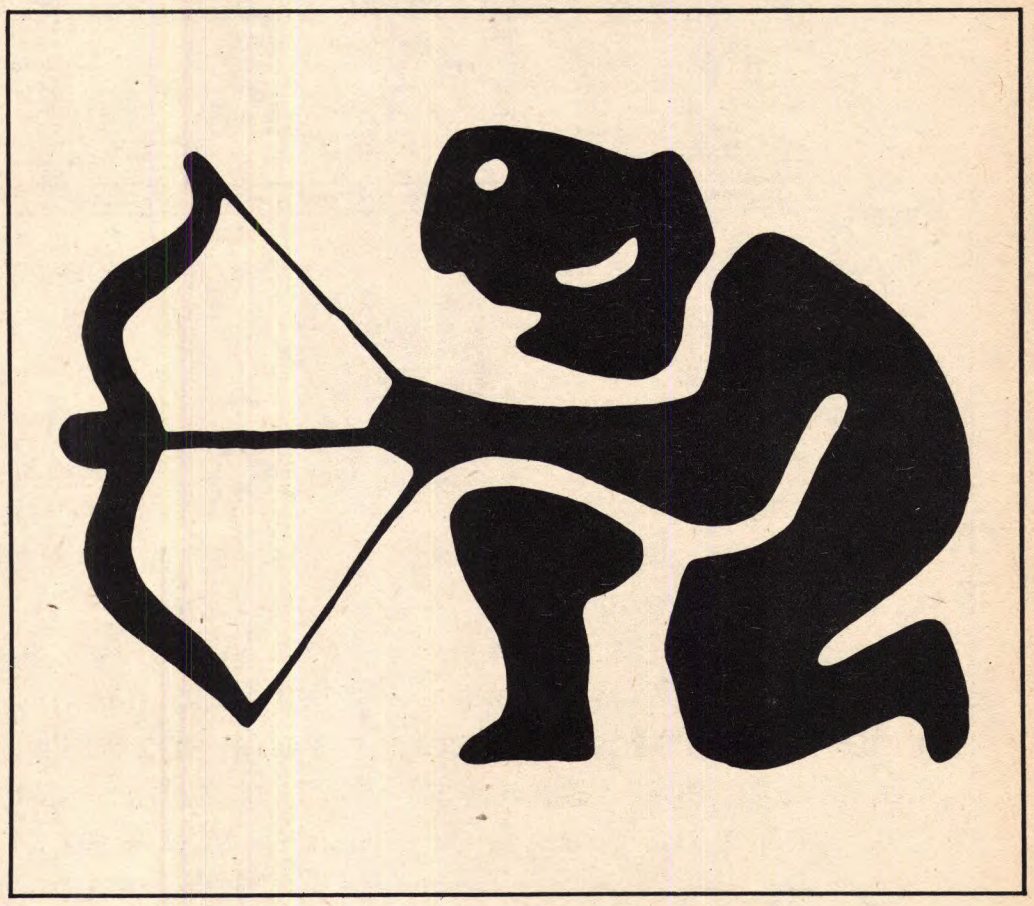

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for your (typographic) information

A mini-glossary of computer/typographic terms.
Compiled by Paul Doebler and Edward M. Gottschall.

Font

The letters, numerals, punctuation marks and special characters that constitute a character set of a given size, style and face of the "alphabet." For example: 10 pt ITC Bookman Light Italic. The term is also used to refer to the image carrier (disc, strip, grid, drum, etc.) on which the characters appear.

Format Storage

The ability to store, in a computer, predefined repetitive data pertaining to a particular job. The formats may be called out of storage by a computer program upon the recognition of a unique pattern, or by an operator typing a special command.

Fortran

FORmula TRANslation: a high-level programming language designed primarily for mathematical applications.

Function Code

This computer code controls machine operations other than the output of typographic characters.

"Golf" Ball

A metal ball about 1" in diameter with typewriter characters on its surface. The balls are interchangeable so that different type styles can be used on one machine.

Grid

1. Different kinds of photographic typesetting machines use different devices or image carriers to hold a font or fonts. Some use filmstrips, some use drums, and others use grids. The grid is simply a piece of film (or glass) containing images of the characters in a predetermined configuration. It has a frame or clip to facilitate inserting or removing from the machine. Grids of different manufacturers vary in design of the frame, font size and configuration.

2. As used by graphic designers, the term refers to a pattern of horizontal and vertical lines and coordinates. The designer uses them as a framework for the design and its translation into printed form. Designers who employ grids often custom create them to accommodate the formats and graphic elements of a specific job and then size and position the elements within the constraints of the grids.

Hairline

1. Used to describe any very fine or delicate line in type, brass rule or engraving.

2. A designation commonly used in referring to the thin strokes of a letter.

Hard Copy

The typewritten copy of material keyboarded into a computer. Also a printed or typed record of a computer's output.

Hardware

The actual equipment which makes up a computer system: CPU, I/O devices, etc. As opposed to the programming or instruction sets for the system (software).

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Initial

A large letter used to begin a chapter or section. A two-line or three-line drop initial juts down to and aligns with the second or third line of the paragraph. A stick-up initial aligns at the base line of the first line of text but sticks up into the white space above. Swash initials are available in some faces. They are a florid version of the capital letters.

Ink Trap

In type design, an enlargement of the point or inner wedge or crotch produced by the junction of diagonal converging strokes, as in the letters W and M. In small sizes of metal type this enlargement helped avoid the danger of ink becoming trapped in the crotch of such letters.

Inline Characters

Highlights cut into the heavier strokes of a letter, generally reducing the overall weight of the character by half. Open characters made from solid ones, the lines falling inside the actual letter area. In seeking the result and effect, one must decide if the shape of the letters permits inlines or outlines.

Input

1. The raw data, text or commands inserted into a computer.

2. The process of transferring data from an input device or external storage into a computer.

Input/Output (I/O)

A general term for the techniques, devices and media used to get data into and/or out of computer equipment. Depending upon the context, the term may mean either "input and output" or "input or output."

Interface

A common boundary between systems or parts of systems; in computer technology it usually refers to some form of electronic device which enables one piece of gear to communicate with or control another. Also used as a verb.

Justification

The lateral spacing of words within a line so that even margins are created on both sides of the typeset column. The setting of type so that the characters in each line fully occupy the same width.

K

Notation for 1,000 (1K = 1,000).

Kerning

Refinement of character fit by reduction of space between letters to facilitate nesting, as WA AV, Te To. Kerning programs may be stored in computer memory to operate automatically when desired. On many computerized typesetting machines kerning may be controlled manually by the keyboard operator.

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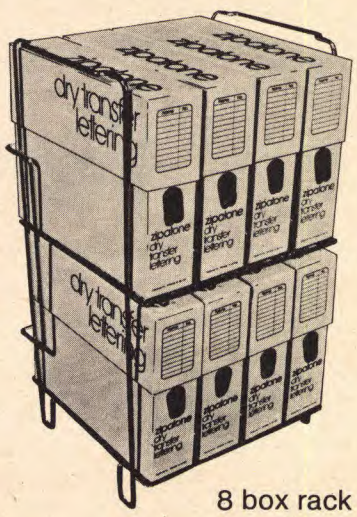

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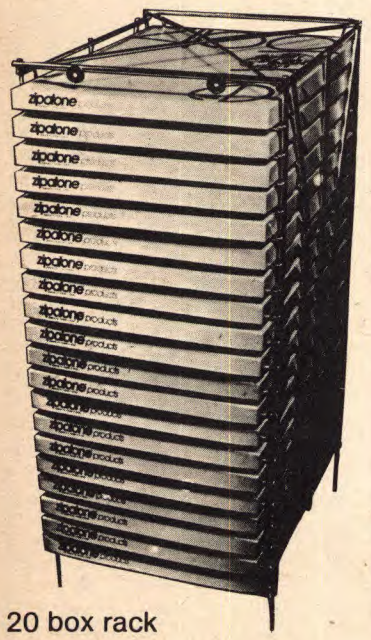

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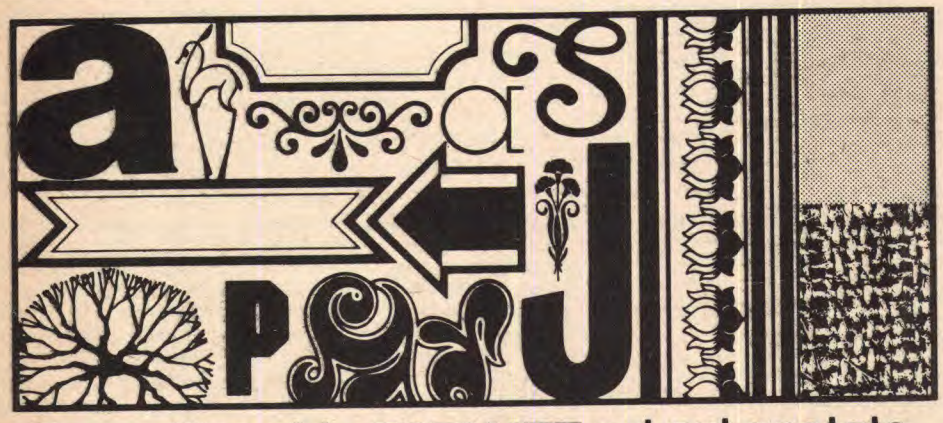

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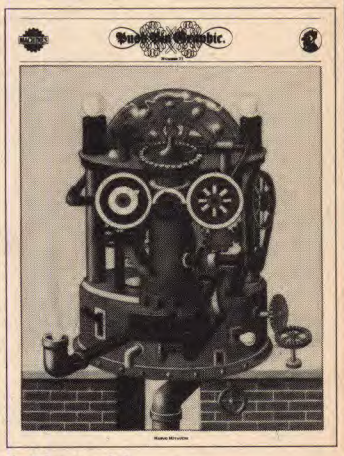

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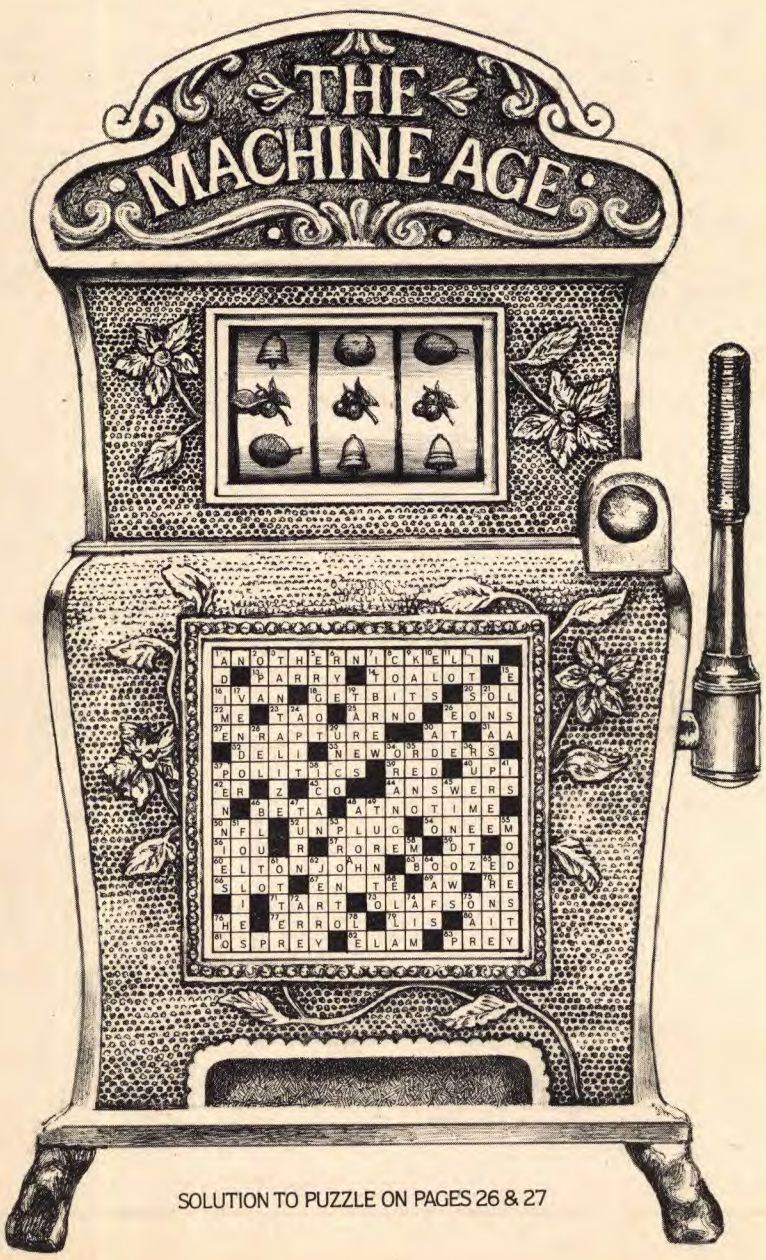

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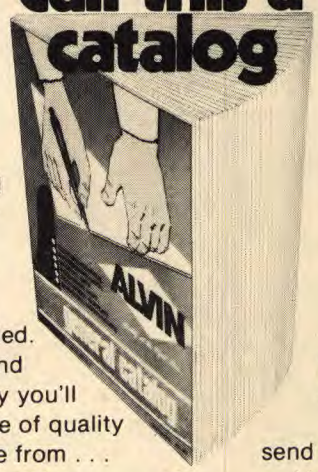

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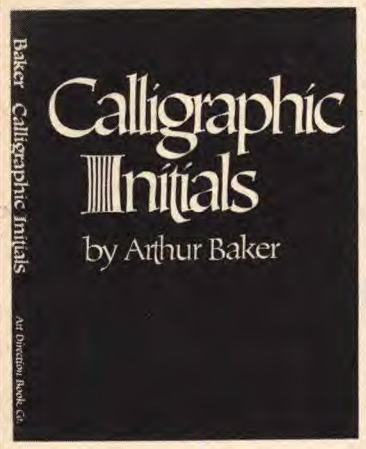
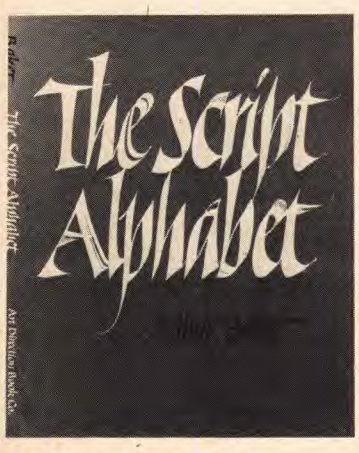


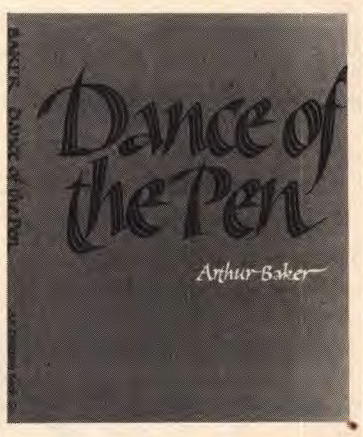
Calligraphic Initials

Calligraphic Initials shows a dazzling series of freely calligraphed initial letters and a variety of swash capitals used by Italian writing masters as an extension of twentieth-century graphic art.



The Script Alphabet

The Script Alphabet integrates distinctive forms of Roman letters with intuitive and spontaneous manipulations of the pen. Sixty-one examples of fresh calligraphic script variations that go far beyond formal script treatments.



Dance of the Pen

Dance of the Pen extends lettering into design by transforming letters into abstract imagery. As the title implies, this book greatly expands the alphabet's design possibilities.

Each book is 122 pages, 8½ x 11, with 61 pages of illustrations. Art Direction Book Co., 19 W. 44th St., NY, NY 10036. Paper, $8.95; Hardcover, $12.50.

Left-Handed Calligraphy
by Vance Studley

Proving that the left-handed person can learn to letter with the broad nib pen as well as the right-hander, this book covers the how-to of calligraphic writing from the left-hander's point of view. It discusses basic calligraphy materials and design – pens, paper, ink, letterspacing, arrangement and page layout – and techniques that will ensure the left-handed calligrapher a fluid, graceful penmanship without cramped fingers or smeared ink. Discussed are correct posture, desk slant, lighting, hand position, and pen and pen-nib position. Four model alphabets (Italic, Chancery Cursive, Uncial, and Fundation Hand) are presented. Van Nostrand Reinhold Company, 7625 Empire Drive, Florence, KY 41042. 64 pages. 6 x 8. $5.95.

Publication Design 12
Edited and designed by Liz Wilbur

This is the first hardbound annual record of The Society of Publication Designers show. Its 560 examples of the year's best in American publication design were culled from more than 5,000 entries and represent eight publication categories: consumer, consumer without advertising, newspapers, other newsprint, trade and professional, controlled circulation, institutional without advertising, and annual reports. Hastings House, 10 E. 40th St., NY, NY 10016. 288 pages, 12 in color. 8½ x 11. $24.95.

Artists' Christmas Cards
Compiled by Steven Heller

Christmas cards are something special when done by artists for their personal use. This book is a full-color feast of one-of-a-kind works, and one card to a page. Some are beautiful, some grotesque, some funny, loving or cynical. None was designed for commercial use. Some 112 artists are represented including: Ed Rosen, André François, Rockwell Kent, R.O. Blechman, Tomi Ungerer, Edward Sorel, Bill Charmatz, Walt Kelly, Charles Addams, Maurice Sendak, Alexander Calder, Günter Grass, Edward Gorey and others highly talented but less famous. Compiler Steven Heller is Art Director of The New York Times Book Review. A&W Publishers, Inc., 95 Madison Ave., NY, NY 10016. 128 pages. 9 x 9. $14.95.

Color and Communication
by Jean-Paul Fauré, André November

A study of color and its application to such aspects of commercial communication as packaging, printoffs, posters, corporate identity programs and logos. Presents basic data on color vision and color psychology and shows how communication works. The many practical examples (from a variety of countries) are stimulating and provocative. This is the most up-to-date book on color as applied to marketing. Hastings House, Publishers, Inc., 10 E. 40th St., NY, NY 10016. 167 pages. Coated paper and many full-color illustrations. 10¼ x 10¼. $67.50.

Pricing and Ethical Guidelines, 3rd Ed.

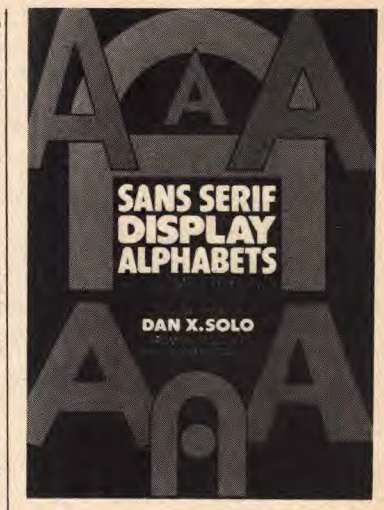
A comprehensive guide to fair prices and business practices in the graphic arts. Compiled by practicing professionals, it covers Editorial and Advertising Illustration, Book Illustration, Comp Illustration, Fashion Illustration, Medical Illustration, Technical Illustration, Cartoons, Audio-visuals, Graphic Design, Book and Book Jacket Design, Textile Design, Point of Purchase, Lettering, Retouching, Mechanicals, TV Storyboards, Animation and Photography. This expanded edition also includes sections on Art Directors' Salaries, Purchase Orders, Contracts, Copyright and Sales Tax, Graphic Artists Guild, 30 East 20th St., NY, NY 10003. $8.00.

Tex and Metafont, New Directions in Typesetting
by Donald E. Knuth

Tex is a software system for use in computerizing typesetting, especially technical and mathematical text. Metafont is a system for the design of alphabets and is suited to implementation of raster-based devices that print or display text. Tex is easy to use. Any author or typist with access to the system can typeset his own paper, display it in final form and output beautiful, highly readable publications. Metafont enables a designer to precisely define letter shapes and define an infinite variety of type at once. This book describes the two systems. It is for the serious user of type and for the typeface designer who wants to learn how to use computer technology as a design tool. The author is a professor of both computer science and electrical engineering at Stanford University. Dept. TM: X, Digital Press, Educational Services, Digital Equipment Corp., 12-A Esquire Road, North Billerica, MA 01862. 360 pages. Illustrated. Indexes. Paper, $12.00.

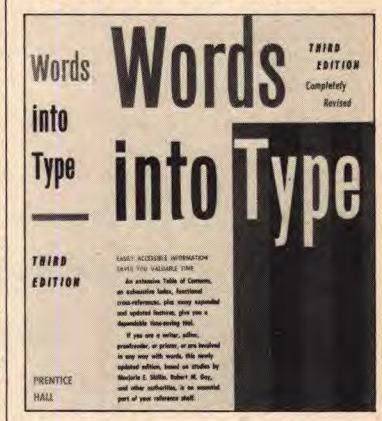
Contemporary Polish Posters
Introduction by Joseph S. Czestochowski

Polish posters are richly imaginative and consistently score high in international graphics competitions. This paperback presents 46 of the finest works by award-winning Polish artists. They are from the collection of the Museum Plakatu, the world's finest museum devoted solely to poster art. An introduction offers a brief history and perspective of Polish poster art, and there are brief biographies of each artist and basic data about each poster represented. Dover Publications, Inc., 180 Varick Street, NY, NY 10014. 9¼ x 12. Paper, $6.00.



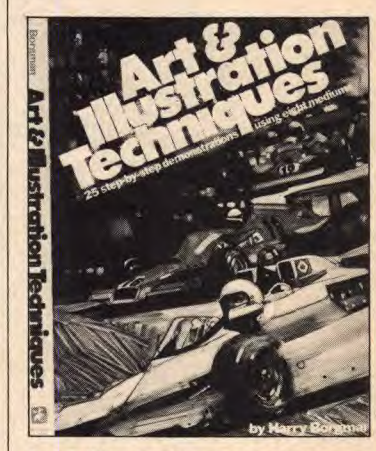
Sans Serif Display Alphabets
Compiled by Dan X. Solo

A showing of 100 complete sans serif prints including a few with rudimentary serifs. These are in a display size and represent some popular and some lesser-known type families. Dover Publications, Inc., 180 Varick Street, NY, NY 10014. 100 pages. 8¼ x 10⅞. Paper, $3.00.



Words Into Type, 3rd Edition
by Marjorie E. Skillin, Robert M. Gay, and others

A classic among style manuals and a great reference source for many of the fine points of grammar, usage, style, and production methods. Covers manuscript preparation; handling of copy, galleys, and page proofs; indexing; copy-editing style; typographical style, including page makeup and problems of foreign languages; grammar and the use of words; and methods, materials, and equipment involved in the composition of type and the reproduction of illustrations. Words Into Type is thorough, authoritative, clear, precise, yet amazingly compact. Fully indexed. Prentice-Hall, Inc., Englewood Cliffs, NJ 07632. 583 pages. 6⅛ x 9⅛. $17.95.



Art & Illustration Techniques
by Harry Borgman

Tells and shows artists, illustrators and students what materials to select for different jobs and how to use them to achieve desired effect. Includes a case history of a job and reviews eight media (pencil, ink line, ink tone, markers, water color, designers' colors, acrylic paints and mixed media). For beginners or intermediate artists. Watson-Guptill Publications, 1515 Broadway, NY, NY 10036. 176 pages. 40 color plates, 200 B/W illustrations. Index. 8¼ x 11. $18.95.

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LUBALIN IN PARIS

APRIL 21-JUNE 27, 10:00 AM-5:00 PM

In June 1979, in Paris, the Centre d'Art et Culture Georges Pompidou held an exhibition of the work of Herb Lubalin. Now, in April 1980, the exhibition is to open in New York at the ITC Center. ❦ Herb Lubalin is the Editor and Design Director of U&lc. Professor of Art at Cooper Union, he has taught and lectured extensively throughout the world. He has written many articles and been the subject of many others. He has won over 500 design awards, was Art Director of the Year in 1962, and in 1977 was installed in the Art Directors Hall of Fame. ❦ Lubalin in Paris features Lubalin's work through several decades. The more than 100 pieces on exhibition include trademarks, logotypes, books and book jackets, editorial spreads and covers, posters, promotion material, publications, advertisements, annual reports, and letterheads. ❦ In addition to the pieces actually on display, more work is projected by a carousel on a large screen.

JULY 7-AUGUST 22, 12:00 NOON-5:00 PM

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12:00 NOON-2:00 PM

CALDER'S LITTLE CIRCUS

A 19-MINUTE FILM

SEPTEMBER 1-OCTOBER 3, TO BE ANNOUNCED

OCTOBER 13-NOVEMBER 28, 12:00 NOON-5:00 PM

CALLIGRAPHY TODAY

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